

'LARGE-SENSOR' LEICA ENDS MINI M MYSTERY X VARIO LENS AIMS TO ATTRACT NEW USERS



Saturday 22 June 2013

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

How to shoot **BRITISH WILD FLOWERS**

- Behind-the-scenes tricks
- Angles and composition
- Expert techniques
- Best lenses and kit



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TOP-QUALITY COMPACT
Ricoh's GR APS-C compact:
half the price of the competition

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AP tests six
comfortable, easy-
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all kit sizes



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ON TEST



ON TEST

SUPER SLIM
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the take-everywhere camera

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Amateur Photographer For everyone who loves photography

DURING last year's photokina, one AP reader quipped that Leica's 'entry-level' £3,900 M-E rangefinder was priced on a par with a low-end NASA moon rocket. 'Will Leica ever launch a more affordable system camera?' was the collective cry.

In early June, online speculation was rampant when Leica's Mini M teaser suggested that photographers might see the birth of a consumer-level CSC. History has proved this was always unlikely, however, and nine months ago we learned that Leica would never launch a '£1,000' CSC.

The latest 'will they, won't they' mystery is now over. The Mini M, aka the X Vario, is revealed as a high-end compact with a fixed zoom lens.

Designed to appeal to Leica newcomers as well as the brand's aficionados, featuring an APS-C-sized sensor it is set to enter an increasingly cut-throat market (see page 5).

Whether the £2,150 model wins over DSLR-wielding consumers hungry for a 'handy'-sized camera – as Leica hopes – is hard to tell.

The budget-conscious cynic, meanwhile, might hope to eventually pick one up second-hand, perhaps in the same shop that stocks used space vehicle paraphernalia.



Chris Cheesman
News editor

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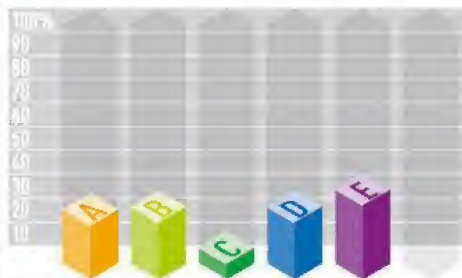
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THE AP READERS' POLL

IN AP 1 JUNE WE ASKED...

Do you ever use HDR?



YOU ANSWERED...

A Yes, but so it can't be noticed	21%
B Yes, so there is a moderate effect	22%
C Yes, I love it extreme	5%
D No, but I want to	22%
E No, and I hate it	30%

THIS WEEK WE ASK...

Would you ever choose to take a high-end, fixed-lens compact with you instead of a DSLR?

VOTE ONLINE www.amateurphotographer.co.uk



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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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DX-format

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D3200

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Engine

Full HD
movies

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D3200 18-55 VR Kit .. £429.00 £7.55 P/m

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D7100

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DX format

CMOS
Sensor

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pass filter

D7100 Body £969.00 £40.37 P/m

D7100 + 18-105mm .. £1129.00 £47.04 P/m

FREE NIKON
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& 16GB CARD
WORTH £63



D7000

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CMOS
sensor

Full HD
Video
Recording

D7000 Body £679.00 £9.96 P/m

D7000 18-55 VR Kit ... £759.00 £11.13 P/m

D7000 18-105 VR Kit .. £809.00 £11.87 P/m

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D600 24-70mm Kit .. £2389.00 £35.05 P/m



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system

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Video

Optical Low Pass

D800 DSLR Body .. £2099.00 £30.79 P/m

D800 & Tamron 24-70 Lens
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FX-format
sensor

Broadcast
quality
video

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pass filter

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FX sensor

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speed

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Video

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Enhanced Connectivity

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16-85mm f3.5-5.6G ED VR AF-S DX £449.00 £7.90 P/m

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18-200mm f3.5-5.6 G ED VR II AF-S £599.00 £8.78 P/m

18-300mm f3.5-5.6 ED VR AF-S DX £699.00 £10.25 P/m

24-70mm f2.8G ED AF-S NIKKOR £1269.00 £18.62 P/m

28-300 mm f3.5-5.6G ED VR Nikkor £689.00 £10.10 P/m

24-120 mm f4G ED AF-S VR Nikkor £829.00 £12.16 P/m

55-300 mm f4.5-5.6G ED DX AF-S VR ... £289.00 £N/A P/m

70-200mm f2.8G ED VR II £1639.00 £24.04 P/m

SALE 70-300mm f4.5-5.6G AF-S VR Nikkor .. £399.00 £8.19 P/m

80-400 mm f4.5-5.6D ED VR AF Nikkor .. £1269.00 £18.62 P/m

NEW 80-400mm f4.5-5.6G ED VR £2399.00 £99.95 P/m

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35mm f1.8G AF-S DXs £159.00

AF-S 50mm f1.4G Lens £295.00

50mm f1.8G AF-S NIKKOR £155.00

85mm f1.8G AF-S NIKKOR £379.00 £7.78 P/m

85mm f1.4G AF-S Nikkor £1199.00 £17.59 P/m

200mm AF-S NIKKOR F2G ED VR II .. £4149.00 £60.87 P/m

300mm F2.8G AF-S ED VR II Lens .. £4045.00 £59.35 P/m

400mm f2.8G ED VR AF-S NIKKOR .. £7159.00 £105.04 P/m

500mm f4G ED VR AF-S NIKKOR ... £5950.00 £87.30 P/m

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Nikon Macro Lenses

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60mm f2.8G ED AF-S Micro NIKKOR £409.00 £8.40 P/m

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£7.48 P/m

TC-17E II
Teleconverter



£319.00
£7.48 P/m

TC-20E II
Teleconverter



£319.00
£7.48 P/m

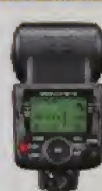
TC-20E III
Teleconverter



£389.00
£7.99 P/m



Nikon SB700 Speedlight
£239.00



Nikon SB910 Speedlight
£359.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight
£579.00 £8.49 P/m

APNews

“There would be little choice other than to close one of our museums...”

Uncertainty hangs over Bradford photo museum, page 6.

News | Analysis | Comment | PhotoDiary 22/6/13

• APS-C Leica compact with fixed zoom • £2,150 pricetag

AFTER much pre-launch hype, Leica has unveiled an APS-C-format compact camera with a fixed zoom lens – officially called the X Vario, but dubbed the ‘Mini M’.

Trumpeted as the first compact camera to combine an APS-C sensor with an on-board zoom, the X Vario costs £2,150 and features a 16.1-million-pixel CMOS sensor with a Vario Elmar 18–46mm f/3.5–6.4 Asph lens. This is designed to deliver the 35mm viewing angle equivalent of a 28–70mm zoom and makes it ideal for ‘expansive interior shots’, as well as landscapes and portraits, claims Leica.

Leica bosses hope it will appeal to existing owners of M and S-system cameras, as well as new customers who might otherwise be tempted to buy a DSLR, for example.

The black-finished X Vario carries the ‘heritage’ of Leica’s M family, according to a Leica UK representative at a pre-launch briefing in central London.

The camera’s ‘handy form, linear design and premium materials used in its construction are reminiscent of the Leica M-system’, adds the firm. The top-plate is made of ‘milled aluminium’, for example.

The camera is also said to borrow its ‘intuitive handling’ from Leica M models.

‘The user-friendly operation of the menu interface guarantees rapid access to an impressive range of automatic and versatile manual setting options.

‘Combined with the ease of switching between manual and automatic control, it allows photographers to concentrate on composing their subjects and choosing the decisive instant to shoot any situation.’

The X Vario has the same sensor as that used in Leica’s X2 compact camera, yet it delivers ‘cleaner images’ at high ISOs, according to Leica Akademie advisor Robin Sinha, who has used it.



LEICA X VARIO ENDS ‘MINI M’ MYSTERY

The ISO range is from 100–12,500.

A Leica spokesman said: ‘The X Vario has a new-generation image processor, which has improved and changed the general processing speed and the video shoot [ing] capability. The ISO range, however, is the same as the X2 and the image quality at high ISO [s] is similar.’

Other features include an 11-point AF system; a 3in, 920,000-dot LCD; and full HD, MP4-format movie recording.

Leica claims the X Vario can shoot a maximum burst of five frames per second for up to eight consecutive shots (DNG and JPEG files).

The new model is compatible with

accessories such as Leica’s hotshoe-mountable electronic viewfinder, the EVF 2 Viso-Flex, which costs £380, and SF 24 D flash unit, priced £270. An optional handgrip, designed to make it easier for users to shoot ‘one-handed’, for example, costs £100.

The X Vario’s lens comprises eight elements in six groups, and includes an aspherical element.

The Mini M is positioned above the £1,500 Leica X2 compact – which Leica describes as a ‘Micro M’ – and below the Leica M rangefinder, which costs around £5,100. The X Vario includes Adobe Photoshop Lightroom software.

SNAP SHOTS

● Pentax has unveiled two 16-million-pixel DSLRs in the form of the K-50 and K-500. Both feature a top ISO of 51,200. The K-50 is ‘weather-resistant’. See next week’s *News* for details.

● A French photographer is reported to be missing in Syria, along with a journalist. Edouard Elias and reporter Didier Francois, also from France, went missing on their way to Aleppo in Syria, according to Reuters and other news sources. The pair work for Europe 1, a French radio station.

● A new adapter allows Contax 645 SLR lenses to be attached to a Leica S medium-format system camera. Due out this month priced £1,400, the Leica S-Adapter C is compatible with the Leica S, S2 and S2-P bodies. For details, visit www.leica-camera.co.uk.



CANON LAUNCHES ‘18-35MM’ EOS M LENS

CANON will next month launch an 11–22mm lens for its EOS M compact system camera.

The EF-M 11–22mm f/4–5.6 IS STM, priced £379.99, is designed to deliver the 35mm viewing angle equivalent of an 18–35mm zoom.

The 12-elements-in-nine-groups lens has seven diaphragm blades and weighs 220g.

Features also include a full-time manual focus ring and a retractable lens design – claimed to be a

first for the EF lens series – which is locked in place by a switch and designed to allow users to retract the lens back into the barrel when not in use.

‘This keeps the body slim and compact, reducing the lens length by 13mm’, said the firm in a statement.

Meanwhile, a built-in Optical Stabilizer delivers a 3-stop shutter speed advantage, according to Canon.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 19 June

EXHIBITION

Fragile: Photographing Nature, Beauty and Memories, until 6 July at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetles.finephotographs.com.



© LORIE JAMES

EXHIBITION

Red Balloon 86, large-format work by Hana Vojackova, until 3 November at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit www.museumofchildhood.org.uk.

Thursday 20 June

EXHIBITION Hidden, large-scale 'photographic tableaux' by Red Saunders, until 9 September at People's History Museum, Manchester M3 3ER. Tel: 0161 838 9190. Visit www.phm.org.uk. **EXHIBITION** True/Grit (a celebration of Northern realism), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Friday 21 June



© HANS VAN DER MEER

EXHIBITION Off the Shelf by Hans Van Der Meer, until 30 June at Other spaces, Cardiff CF10 1AE. Visit www.therspaces.co.uk.

EXHIBITION Death in the Making (Photographs of war by Robert Capa), until 6 July at Atlas

Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

Saturday 22 June

DON'T MISS AC (Auto Carrier) Car Rally (11am-4pm) at Bateman's, Burwash, East Sussex TN19 7DS. Tel: 01435 882 302. Visit www.nationaltrust.org.uk. **EXHIBITION** Environmental Photographer of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead, Cumbria LA22 0QJ. Tel: 01229 860 010. Visit www.golakes.co.uk.

Sunday 23 June

EXHIBITION Somewhere in England: Portraits of Americans in Britain 1942 to 1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk. **EXHIBITION** Anja Niemi: Starlets, until 29 June at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Monday 24 June

EXHIBITION Senescence by Chloe Sells, until 31 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com. **EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.

Tuesday 25 June **LATEST AP ON SALE**

EXHIBITION Sander/Weegee: Selections from the Side Photographic Collection, until 14 July at The Bluecoat, Liverpool L1 3BX. Part of Liverpool International Photography Festival. Tel: 0151 242 1133. Visit www.lookphotofestival.com. **EXHIBITION** What is Contemporary?, until 6 July at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 5721. Visit www.brancolinigrimaldi.com.



Government cuts threaten museum's future

NATIONAL MUSEUM MAY FACE CLOSURE

THE NATIONAL

Media Museum (NMM) in Bradford, West Yorkshire, faces possible closure if government funding is cut a further 10%, the head of the group that runs the institution has warned.

Speaking ahead of the Government's Spending Review, due to be announced on 26 June, Ian Blatchford, director and chief executive of the Science Museum Group (pictured), said it has dealt with a 25% 'real-terms cut in funding' over the past four years.

In addition to the NMM, the group runs the Science Museum in London; the National Railway Museum in York, and Shildon, County Durham; and the Museum of Science and Industry in Manchester.

In a statement, sent to *Amateur Photographer* by the NMM, Blatchford added: 'We are investigating a range of options, but if an additional 10% cut is made when the Spending Review is announced at the end of this month, there would be little choice other than to close one of our museums, since our structural [year-on-year] deficit would rise from £2 million to £6m.'

'Cuts at this level will mean that we will again need to make savings across the whole group, and this includes the Science Museum in London and each of our sister museums in the north. I would rather have three world-class museums than four

mediocre museums.'

'I should add that charging is not on the agenda because the Government precludes it.'

The Science Museum Group received £38.25m in grant aid from the Department for Culture, Media and Sport in 2011-12.

Blatchford called on the government's science policy to be 'more joined up' and to reflect this by 'an ongoing commitment to funding across the scientific community'.

The issue was also highlighted by website British Photographic History. The cuts have prompted fears of a 'north-south' divide, reported

The Independent newspaper.

Thousands of campaigners have since signed a petition to save the National Media Museum in Bradford, after bosses warned it could close.

More than 12,000 people have so far signed the petition, which calls on Chancellor of the Exchequer George Osborne to 'consider the impact' of the government's Spending Review in June.

It adds: 'Further Government cuts to the Science Museum Group's annual funding will most likely result in the closure of the National Media Museum. This will be a devastating loss to the city of Bradford and a tragic outcome on an international scale.'

For details of the Save the National Media Museum in Bradford petition, visit you.38degrees.org.uk.



Further Government cuts are threatening the NMM, says Ian Blatchford

SNAP SHOTS

● The 2014 Sony World Photography Awards has opened for entries, offering non-professionals the chance to win \$5,000 in the Open section of the annual contest. There were no UK entrants among the category winners of this year's awards. Norwegian Andrea Gjestvang won this year's overall title (see *News*, AP 1 May).

● DxO has updated its FilmPack 4 film simulation software by adding new creative effects. DxO has also redesigned the controls panel to give users faster access to settings and effects specific to either colour or black & white processing. For details visit www.dxo.com.

● A group of photography students made a gruesome discovery when they stumbled upon the body of a man on a farm in Merseyside. Andrew Gallagher, 42, was said to have been dead for a number of days when he was found in January, reported the *St Helens Star*. The coroner declared an open verdict.



Do you have a story?

Contact Chris Cheesman
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FUJI TO HALVE COMPACT LINE-UP

FUJIFILM plans to halve its compact camera line-up, stopping production of low-end models, in light of the smartphone revolution.

Fuji has become the latest camera maker to announce plans to scale back compact camera production, following Olympus's announcement to axe low-end compacts (see *News*, AP 8 June).

Hiroshi Tanaka, general manager of Fuji's Optical Device and Electronic Imaging Products Division, explained that bottom-end models have a low profit margin and will be axed from the firm's range of around 20 compacts.

In an interview with the *Nikkei* newspaper and subsequently reported by trade publication *Pen News Weekly*, Tanaka outlined Fuji's plan to merge its digital camera operations with its optical devices business, which makes lenses and optical parts for broadcast and filmmaking cameras – a move designed to help

Fujifilm plans to focus on higher-end compacts, and models such as the X-E1 have been met with a positive response from consumers, says the firm

reduce 'procurement costs' by 10%.

Fuji may expand digital camera assembly to the Philippines in order to boost efficiency.

Fujifilm assembles digital cameras at many factories, in Japan and elsewhere. It already runs an optical parts factory in the Philippines.

The Philippines plant is still at the 'study phase', however, and AP understands that top-end X cameras will still be made in Japan.



Separately, Fuji tells us that it is 'extremely pleased' by the public's enthusiasm for its higher-end compacts – a market in which it plans to focus future compact camera resources.

The company has not said publicly whether the cuts relating to compact cameras will lead to job losses.



JESSOPS MAY HAVE SLOWED DOWNTURN

THE UK camera market fell 18% in value in April, with compact system camera sales falling by a third, but Jessops' return may have slowed the downward spiral.

Although UK sales dropped 18% compared to the same month last year, this is less than the 21% decline recorded in each of the first three months of 2013, according to GfK Retail and Technology UK Ltd.

GfK spokesman Richard Gregory said the news gives observers a 'slight reason for optimism'.

In GfK's latest technology market newsletter, he adds: 'We have already talked about the reduced number of photo-specialist stores, and perhaps the re-introduction of one of those key retailers has helped with a reduction of the downward curve.'

Compact cameras were responsible for nearly 50% of the fall in total sales revenue in April – declining 26% compared to the same month last year.

Compact system camera revenue decreased by 33%, while SLRs recorded a 6% decline.

RACE TO SAVE HISTORIC PHOTO ALBUM FOR UK

HISTORIANS have launched a bid to save the earliest recorded photo album belonging to pioneering British photographer Julia Margaret Cameron, which is in danger of leaving UK shores.

The UK government has placed a temporary export ban on 'Signor 1857', an album containing 35 works by various photographers (see right), saying it is at risk of going overseas if £121,250 needed to buy it cannot be found soon.

It is believed to be the earliest of eight albums Cameron owned before she took up photography herself.

Culture Minister Ed Vaizey said the album is of 'outstanding significance for the study of 19th century photography'.

It is believed to have been given to Cameron as a gift by her artist friend George Frederic Watts.

Vaizey added: 'I sincerely hope that a UK buyer can be found for the 'Signor 1857' album. It still holds many secrets and keeping it in the UK would allow further detailed study in the lead up to the bicentenary of this incredibly talented photographer's birth.'

The deadline to raise



the funds is 8 July, but the government says this could be extended to 8 October if a 'serious intention' to purchase the album is made.

A spokesman for the Department for Culture, Media & Sport described the album as a 'pivotal piece of evidence in explaining how Cameron, a middle-aged woman with no previous experience of visual art-making, became one of the most celebrated photographers'.

Anyone interested in buying the album should contact the Reviewing Committee on the Export of Works of Art and Cultural Interest on 0845 300 6200.

AP
THIS
WEEK
IN...

1947

'One gets the feeling that the practice of photography is being overrun by schoolboys with too much money and too little culture,' complained AP reader DC Burton this week in 1947. He was seemingly uncomfortable with slang that had recently entered photographic circles, which he thought undignified. 'Pictures become "shots" or even "pix",' he said, 'developers "soup", an enlargement a "blow-up" – all indicative of an adolescent outlook. The [35mm] cameras themselves become "minicams", ranges of accessories bear the preface "minny" and now, as the last straw we have the species "minimen" as well.' Burton signs off: 'Perhaps I am being too pedantic; perhaps in any case it is a passing phase. I hope so.'

VERY CHILDISH

SIR,—There have been many outbreaks in your columns of "size warfare," but there is one point of view that I have not yet seen expressed and yet I feel that it goes to the root of the matter. It is the question of dignity. I feel that all legitimate human activities, particularly those soliciting the description "art" should possess this quality, and it is here where so many users of the 35-mm camera go astray. The eye-level position itself puts the user at a disadvantage from the start, and this is not improved by squatting on the ground for worm's-eye views, etc.

But it is in the slang and the nomenclature where this lack of dignity shows at its worst. Pictures become "shots" or even "pix," developers "soup," an enlargement a "blow-up"—all indicative of an adolescent outlook. The cameras themselves become "minicams," ranges of accessories bear the preface "minny," and now, as the last straw, we have the species "minimen" as well. One gets the feeling that the practice of photography is being overrun by schoolboys with too much money and too little culture.

Perhaps I am being too pedantic; perhaps in any case it is a passing phase. I hope so.

Yours, etc., D. C. BURTON.

SNAP SHOTS

● Never-before-seen photographs of The Beatles, captured by band member Ringo Starr, have been released as an e-book. The £8.99 publication, called *Photograph*, promises images of John, Paul and George in 'pensive and playful moments... from the point of view of an insider, friend and skilled photographer'. For details, visit www.genesis-publications.com.

● Nikon D5200 and D600 DSLR users can claim £50 and £150 cashback respectively in promotions that run until 31 July. Nikon says claims must be received by 31 August 2013. Visit www.nikon.co.uk/cashback.



© CRISTIAN VIZI

Underwater champion crowned MEXICAN PHOTOGRAPHER MAKES A BIG SPLASH

MEXICAN Christian Vizl has been crowned 2012/13 'world champion' in a global underwater photography shoot-out.

The former diving instructor became the first photographer to take gold, silver and bronze awards in the same year in a contest hosted by website underwaterphotography.com.

Vizl used a Canon EOS 5D Mark II, with an Aquatica underwater housing, to clinch gold, silver and bronze in the Freshwater category, plus gold in the Sharks category and bronze in the Wideangle – Marine Life (see image above). Organisers said: 'He demonstrated such a wide range of skills and mastery of a broad spectrum of subjects. He stood out head and shoulders.'

Underwaterphotography.com was set up in 1996 by British underwater photographer Benny Sutton. To view all of this year's competition entries visit www.underwaterphotography.com.

PHILIPPINE PHOTOGRAPHER WINS TRAVEL COMP

A PHOTOGRAPHER

from the Philippines has triumphed in a street-photography competition.

Antonio Rojas, whose image is pictured right, beat more than 1,000 entries to win a contest hosted by the Society of International Travel and Tourism Photographers.

'We asked for images defining the moments that our lenses capture every day... and we were not disappointed,' said a spokesman.

To see more entries, visit sittp.com/life_street/entries.htm.



© ANTONIO ROJAS

CLUBNEWS

Club news from around the country

BEBINGTON PHOTOGRAPHIC SOCIETY

The society is gearing up for its yearly show from 2-10 August at the Bebington Central Library, Civic Way, Bebington, Wirral, Merseyside CH63 7PN. Visit www.bebingtonps.org.uk.

LEAMINGTON SPA PHOTOGRAPHIC SOCIETY

Members will stage their annual exhibition from 24-29 June, 9am-5pm, at Kenilworth Library, Smalley Place, Kenilworth CV8 1QG. Visit www.lspns.org.uk.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer@iprmedia.com

MEP LAUNCHES COMP TO PROMOTE MIDLANDS

A UK MEMBER of the European Parliament has launched an online photo competition to find the best image of an East Midlands landmark. Conservative MEP Emma McClarkin says she plans to use the images in literature to promote the area and in her own newsletters.

The winner of the contest will be announced on 17 June with the prize being a trip to Brussels in Belgium, home of the European Parliament.



OLYMPUS

CCTV by Adam Thirle - Olympus E-PM1, M.Zuiko Digital 17mm 1:2.8, 1/50th sec, f/2.8, ISO 5000

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OLYMPUS PEN
New Generation System Cameras



AP hands-on

Leica X Vario

Combining a 16.1-million-pixel, APS-C-sized sensor and a 28-70mm (equivalent) zoom lens, the **Leica X Vario** could be the premium compact to beat all the rest. **Richard Sibley** takes a first look at the new 'Mini M'

IT WILL no doubt come as a surprise to many that the new Leica X Vario has a fixed zoom lens and is not a compact system camera. The talk on many internet forums and rumour websites was that the forthcoming Leica would be a 'Mini M', using the famous Leica M lens mount and doing away with an optical viewfinder in favour of an EVF in order to produce a smaller, more affordable alternative to the Leica M (Type 240) digital rangefinder.

What Leica has produced is quite different. The Leica X Vario is an advanced Leica X2. Both cameras use the same 16.1-million-pixel, APS-C-sized CMOS sensor, and both have the option to use an electronic viewfinder in the form of the Leica Visoflex EVF 2. Where they differ is in the design of the body and fixed lens of each camera.

FEATURES

Although the X Vario sensor is based on that of the X2, Leica claims that improvements have been made to the image quality via the processing, although

the ISO sensitivity remains at 100-12,500. The X Vario can shoot at either 3fps or 5fps in continuous shooting mode, for up to eight exposures when shooting in raw + JPEG mode. Photographers will be pleased to learn that the X Vario saves raw images as DNG files, so they will be compatible with most software packages.

Apart from the 16.1-million-pixel sensor, the X Vario's main talking point is its Vario Elmar 18-46mm f/3.5-6.4 Asph lens, from which the camera gets its name. The lens is constructed of eight elements in six groups with one aspherical element, and offers the equivalent range of a 28-70mm lens in 35mm format. This focal length is one of the most popular zoom ranges and is suitable for various images, from landscapes and portraits to documentary shots.

Unlike the Leica M, the X Vario's lens has the ability to autofocus. There is an AF position marked on the lens barrel, and when the lens is moved from this position it switches to manual focus. There is also the option to show a magnified view on-screen when manually focusing, which makes it very easy to achieve accuracy, particularly when the separate EVF accessory is used. The contrast-detection focusing system itself felt reasonable, although I will reserve final judgement until I have had a chance to test the camera fully.

The zoom lens is noticeably larger than the typical 35mm or 50mm lens that would accompany a Leica M-series rangefinder camera. The maximum f/3.5-6.4 aperture is disappointing. Most would have hoped for at least an f/2.8 throughout the range, which would have allowed for better low-light shots without having to raise the ISO sensitivity. However, as it stands, the X Vario is the only compact camera with a DSLR-sized sensor and a zoom lens. Leica

AT A GLANCE

- 16.1-million-pixel APS-C-sized CMOS sensor
- ISO 100-12,500
- 2.7in, 230,000-dot LCD screen
- Vario Elmar 18-46mm f/3.5-6.4 Asph lens (28-70mm in 35mm equivalent)
- RRP £2,150

'The Leica X Vario is the only compact camera with a DSLR-sized sensor and a zoom lens'

is obviously hoping that this will give the new model a unique selling point in what is already becoming a crowded market.

The X Vario borrows from both the Leica X2 and the M (Type 240), and thankfully the screen is taken from the latter. The 920,000-dot, 3in LCD of the X Vario is a vast improvement on the anaemic 230,000-dot, 2.7in screen of the X2. My initial impression is that the X Vario's screen is very good – it is bright and clear, although with noticeable reflection in bright sunlight.

Fortunately, an electronic viewfinder – the Visoflex EVF2 – is available separately, slotting into the accessory shoe on top of the camera. This is also compatible with the





L-r: The Leica X2, the new Leica X Vario and the Leica M (Type 240)

X2 and Leica M, which will please existing owners. It costs £380, which is expensive considering it is essentially the same as the Olympus VF-2 finder, which is nearer £200.

BUILD AND HANDLING

Built in Germany, the X Vario has the premium finish that is expected from Leica, and a price tag to match. The top-plate is made from aluminium, while the rest of the body is polycarbonate with a leather trim. Accompanying the camera is a range of leather accessories, including a camera

protector and an ever-ready case.

The rather basic menu design of the previous generations of Leica digital cameras has been upgraded to look better on the new high-resolution screen, and the menu is now far easier to navigate and view. Overall, in terms of button placement, the X Vario feels very much like using a Leica M.

FIRST THOUGHTS

While the Leica X Vario may not be the 'M Mini' that many photographers expected, it feels to all intent and purposes as if you are using a scaled-down version of an M-series camera, particularly when the EVF is used.

It may not be possible to change the lens, but the focal length is ideal for the type of photography – and photographer – that the camera is designed for, and for many it could be the closest they come to owning a Leica digital rangefinder.

The X Vario costs £2,150, or £2,250 as a kit with a camera protector and carrying strap. **AP**



The optional grip and finger loop offer extra security for those worried about dropping the X Vario

ACCESSORIES

AS WELL at the Visoflex EVF2 electronic viewfinder, there is a range of Leica accessories that are available for the X Vario separately.

The lens hood costs £90, while the additional handgrip is £100. I tried the handgrip during my brief time with the camera and found that it certainly made the camera feel more secure in the hand. Optional small, medium and large finger loops are also available at £90 each. These screw into the handgrip and allow two fingers to be put through the loop for even more security when holding the camera.

There are camera protectors available in black or tan, again costing £90. These are simple leather sleeves that protect the front and edges of the camera, almost like half an ever-ready case, while a full ever-ready case, again in either black or tan leather, costs £180.

A wrist strap and carrying strap cost £60 and £80 respectively, while the SF 24D flash unit is priced at £270.

The Leica SF 24D hotshoe flash is one of a range of accessories available for the X Vario



The general layout and control system of the X Vario will be familiar to both those used to using a Leica X2 and the Leica M (Type 240) digital rangefinder

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Sunflower | CAMERA: SIGMA SD14; ISO80, F8, 1/13sec | LENS: SIGMA 85mm F1.4 EX DG HSM | 85mm | Copyright: 2010 Paul Thacker



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F1.4
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



Terry O'Neill

By Terry O'Neill. Edited by Robin Morgan. Antique Collectors Club, £55, hardback, 352 pages, ISBN 978-185149-692-1

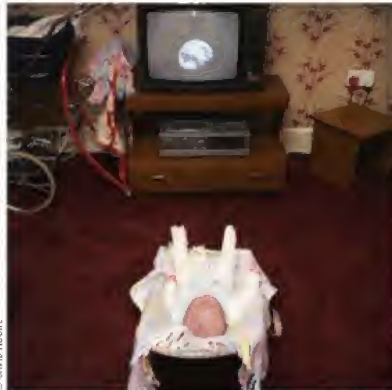


BOOK

PROLIFIC celebrity photographer Terry O'Neill's long star-studded career is presented here as an A-Z of famous faces, starting at AC/DC and ending at Catherine Zeta-Jones. The older images feel very much of their era – the men wear suits, the women wear not very much, and almost everybody has a cigarette dangling from their mouth (except for the Muppets). There's a good selection from his whole career, however, so the '60s sensibilities don't swamp the book. A few subjects, such as Brigitte Bardot (below right) and the Beatles (below left), come with stories of the shoot and contact-sheet outtakes. These are an excellent addition – so good, in fact, that it's hard not to wish that a few more had been included.



BOOK



Pictures from the Real World

By David Moore

Dewi Lewis Publishing, £15, hardback, 32 pages, ISBN 978-1-907893-33-9

SKIM-READERS be warned: you'll hit the back of this slender volume before you know it. This is a shame, because David Moore's pictures from the 'real world' of 1987-88 feel particularly appropriate in light of the current political and economic climate. Working in housing estates throughout the last years of Margaret Thatcher's government, Moore began asking if he could photograph



the inside of people's homes, to gain a brief glimpse into the lives of those inside. Moore's camera feels almost like an intruder into these houses, his brutally close framing echoing the cramped conditions. As a reflection of social reality in poverty it cuts to the quick, and shows how little some things have changed.



EXHIBITION



There's no such thing as bad weather - only different types of lighting

3-31 July. Circle Gallery, Theatre by the Lake, Lakeside, Keswick, Cumbria CA12 5DJ. Tel: 01768 774 411. Website: www.johnggravett.com. Open daily 9.30am-8pm. Admission free

IF THE tempestuous thunderclouds that generally signify the start of a glorious British summer are enough to make you throw your tripod in the cupboard, this exhibition could be good impetus for you to change your ways. Landscape photographer John Gravett is aiming to challenge the notion that good landscapes require clement conditions. Rain, sleet, cloud, mist and storms form a different take on one of Britain's most beloved natural institutions. There's a pleasing range to the style and composition of Gravett's images, neatly reflecting the range of conditions in which he found himself. This is a solid kick up the backside for anyone guilty of letting inconvenient weather get in the way of good photography.

www.someoneonce told me.com

WE ALL know someone who is full of these kinds of stories. 'I heard from a friend that...', 'I was told that...', 'Someone once told me...'. Although many people would urge taking such anecdotes with a grain of salt, Mario Cacciottolo has embraced them and created an intriguing website based around that very premise. It's a simple set-up: the subject writes something someone once told them on a piece of paper, Cacciottolo takes their picture, and they are posted on the website accompanied by the story in full. A new picture goes online every day, and given that Cacciottolo has recently embarked on a year-long trip dedicated to the site, you can be sure there will be plenty of interesting stories to come.



WEBSITE

CONDENSED READING

A round-up of the latest photography books on the market



● **100 WAYS TO MAKE GOOD PHOTOS GREAT** by Peter Cope, £15.99 Some of the tips in this guide are a little basic, such as 'expose your shots properly', but plenty are also insightful and some are cheeky, including 'transplant a better sky'. This is a good photography primer, with something extra for those with a handle on the basics.



● **BEAUTIFUL LIES: NOTES TOWARDS A HISTORY OF AUSTRALIA** by Peter Milne, \$66 AUD (£42.50) This book aims to give some kind of interpretation of the history of Australia – still for all intents and purposes a rather fledgling nation. Witty, varied and enjoyably silly, the book spins a tale of a country that continues to grapple with its own identity.



● **CON TE PARTIRÒ: 20 YEARS OF LAVAZZA CALENDARS** by various photographers, \$75 (£49.60) Helmut Newton, Elliott Erwitt and Annie Leibovitz are all names that have appeared on the Lavazza calendar over the past 20 years. Judging by this collection, we estimate that words like 'subtlety' or 'restraint' have not appeared in any of the photographers' briefs. It gets more and more garish as the years go on, but it's enjoyable in a tasteless way.



● **ASSEMBLY** by Thomas Florschuetz, £32.50 Striking a balance between fine art and architecture, Florschuetz uses the angles and contours of buildings in Brazil, India and Germany for this portfolio of work. The photography feels very rigid and structured, and it's sometimes difficult to work out what the main subject of an image is. The stark pictures present a feeling of emptiness without feeling lifeless.

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Letters

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LETTER OF THE WEEK

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FUJIFILM

A MATTER OF TASTE

Reading Adam Johnson's *Backchat* column in AP 8 June, in which he praises the virtues of Photoshop, my immediate thought was, what a sensible view. Producing a photograph is, I think, rather like cooking, in that there are many ingredients that can be added and stages through which one can go, from picking up the camera to presenting the finished 'dish' (if that's not stirring metaphors).

In culinary terms, there are many variations on similar or traditional recipes and this is true of photographers shooting the same scene, theme or style. There will, of course, be general agreement on what makes a dish good, or even great. But beyond this, there will be any number of 'left-field' variations that will attract praise from a smaller number of admirers and may well be too extreme for most.

I have, in the past, submitted photographs for critique by club judges and on many occasions I have

been told what's 'wrong' with my image. I always welcome fair criticism and comment, but in several cases 'technical faults' have been pointed out to me (common ones given include 'exposure issues' and 'blocked shadows'). These are aspects that I never saw as faults – indeed, most of them were intentional. I rather put these down to a difference in taste.

I think of Photoshop, or similar, as the salt that one adds to bring out the flavour in a dish. Too much and the whole thing is ruined; too little and not all the best aspects will be maximised. I'm sure most of us strive to put together a combination of ingredients that produces the best overall result – be they in a photograph or a meal. Rather too much of any one ingredient will always leave some feeling nauseous, but then, I have friends who smother everything in salt and others who don't touch the stuff.

Neither is right or wrong – they just have different tastes.

Alec Murrell, Kent

You're absolutely right, Alec, although 'too much' can become a fact before it exceeds the limits of taste. Next week we're giving away my software essentials book free with AP, so be sure to buy the magazine – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACT LASH OR SO NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

THE POWER OF PRINT

Last year, I bought a Canon PowerShot G12 and have found it to be an excellent camera, although its lack of a zoom is sometimes annoying. With this in mind, and after looking at several cameras, I decided to buy a Sony Cyber-shot DSC-HX50, with its 30x zoom in a compact body. On getting home and while charging the battery, I thought I'd read the instruction manual. Oh dear! This manual covers the very basics and consists mainly of legal speak and instructions on how to dispose of batteries!

Sony does provide an online i-manual, but it only allows you to print out the page you are viewing. What use is that while out and about? After several emails, Sony flatly refused to supply me with a printed copy of the i-manual. Luckily, the staff at London Camera Exchange agreed with my plight and managed to supply me with a printed i-manual in only a few days, and after only one phone call.

Why do we accept new cameras with so few instructions – would you buy a car without a handbook?

Dave Dorling, Southampton

It's a growing trend, Dave – Damien Demolder, Editor

BEST OF BRITISH

While out taking pictures recently, I decided that what we need is a British camera. It would need the following spec and features:

- White balance that goes from 'very, very cloudy' to 'even cloudier'
- Waterproof to a height of 3m
- Double-glazed lens
- Anti-shiver lens stabilisation
- A 'censor' mode, in which the camera refuses to take pictures of people, children, airports, military bases, politicians, shopping centres and police
- To attract British shoppers, it would be labelled 'cheaper' and come with a six-week full-quibble guarantee
- It would be available from our local photographic stores – go round the one-way system three times, leave the queue at the wrongly labelled exit, and head for the park and ride...

Melvyn Dover, Dorset

I think you are on to something there, Melvyn – Damien Demolder, Editor

HEAD IN THE CLOUD

History is developing within our focal distance and this time a whole industry is standing in the viewfinder ready to be exposed. Herschel put in the fix, but he must be as erratic as a whirlwind in his tomb by now as Adobe dilutes the developer and whisks its digital wizardry into the ethereal 'cloud' to an expected multigrade of talented and faithful disciples.

This type of marketing has been proposed and threatened by the major movers in the digital world for several years, and Adobe is now trying to take the first steps towards full control over its product – which, as we know, is for ever its intellectual property –

What The Duck



<http://www.whattheduck.net/>

and consequently control over its customers, as opposed to just offering a serviceable program that we can all buy and use.

A subscription with control over customers all over the world – this is definitely not the free market. Is photography turning political? Will Japanese cameras soon require us to connect via a satellite phone link before starting to operate in order to protect their raw software from other companies and Adobe? I can see how stupidly this could escalate and I expect you can too, but what happens next? Does AP subscribe to the 'cloud' in order to continue to give tutorial advice?

I'm not about to subscribe to putting my cash into the clouds; I believe the move is a disservice to the industry that helped

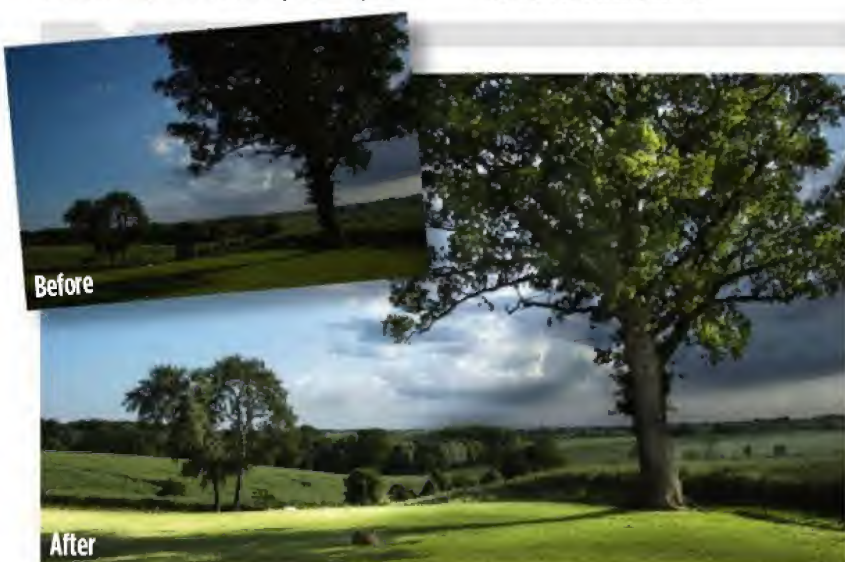
build Photoshop to become the most used software of its type. Software can only improve with competition, and removing potential customers is yet another disservice to the industry.

When I can't get the best raw program for my next new camera, who do I turn to and who's advice do I take? I suppose what I'm really asking is, is my subscription about to pay for pages of print which will be worthless to me?

Robert Smith, Hampshire

I can see why Adobe has chosen this path as the software is so widely stolen, and for those who buy every new update it is good value

– Damien Demolder, Editor



LET THERE BE LIGHTROOM

When I first discovered AP in the late 1950s and early '60s, you used column space to discuss photographic processing and darkroom techniques, realising that pressing the shutter to expose light onto the roll of film was only half of the photographer's skill – work in the darkroom being the other half of the whole photographic process.

With the digital age, all of those old darkroom skills, for most of us, are no longer required. However, we do still process the exposed image using computers and an array of sophisticated software to help us get the 'best' out of the light we have captured. These software programs are now second nature to any serious digital photographer, just as years ago were the smelly chemicals and gloomy working conditions of the darkroom.

A couple of years ago I discovered Adobe Lightroom and now realise how all of those outstanding images that we see day after day in colour magazines and in internet image banks are created. Lightroom is the new darkroom, yet the amount of space

AP dedicates to its use is virtually nil.

Could this be a reflection of the thinking that using such enhancing software is in some way cheating? If so, then so was my dodging and burning through my cheap enlarger as a boy photographer after using my Box Brownie camera to capture the light! Photography is in the imagination and for those with an abundance of it, they will undoubtedly produce finer images. For those with a little less imagination, we might be thankful for your help and expertise just as you once gave advice when all the skills to enhance an image were complex, difficult and surrounded by smelly chemicals.

A regular article on the use of Lightroom (the software of choice by professionals) could help so many aspiring creatives. I've discovered that Lightroom and a Wacom tablet allow me to continue to paint with light long after the original light has been captured in the box!

One of my own Lightroom-processed images is above, simply to illustrate what can be achieved.

Geoff Pearce, Northamptonshire

We do cover quite a lot of software skills, Geoff, but maybe we could include more. We are reviewing Lightroom 5 Beta in next week's issue, including all its new features, and did I mention that we have a free software book next week? – Damien Demolder, Editor



BACK CHAT

AP reader Simon Matthews is exasperated by the submission requirements of photo libraries

HOW MANY photographers have been baffled by the seemingly infinite requests for different digital formats used by photo libraries, competitions, magazines and so on? Have you, like me, offered your images to well-known photographic libraries, having spent hours, days or weeks trying to interpret their instructions on size and format, only to have one or more (out of only four?) rejected because they didn't match the baffling requirements?

Nobody likes rejection – no, really, *nobody!* – but to rub salt into the wound, it blocked another application for four weeks. This is the equivalent of being put on the photographic 'naughty step', from where you can hear a Monty Python-type voice shrieking, 'You're a very naughty boy!' This is not a professional way to treat fellow professionals.

Ah, you might say, the problem's with me. Maybe I'm stupid. Maybe I can't understand the instructions. Perhaps I'm a computer dunce. Well, let's look at the evidence...

My first computer was a Sinclair Spectrum in 1982, and I have never been without one (or, presently, three) since. My photographic experience goes back to 1975. I've been fortunate to have had images published in a wide variety of magazines and books, and blessed with a few competition wins along the way.

I recently approached a photo library to see if they would like to see some images. They said 'yes', but then I looked at the four pages of submission requirements. So, JPEGs? Er, no, TIFF files. It's a first, but no problem. Then comes the sizing – very important because, as we all know, size does matter.

Here we enter an alien world. Each image should be at least 50MB, as 8-bit images where the longest pixels should not exceed the square root of the distance from the moon to the sun, divided by the cost of your camera and converted into Thai baht before interpolating the average dispersion of dwingoes at a minimum of 300ppi set in BFPO for Mac, and ZZTOP for Windows. Any excess pixies (sic) should be Photoshopped out and bedazzled... Aaaagh!

Well, something like that. I thought I'd better look at what other contributors were saying, and a strong message was coming through from the various forums that many of these libraries are run by computer nerds who know far too much about computers, but seemingly far too little about being a photographer. Phew – it's not just me!

So, am I going to send off images to this photo library? Let's see. It wants a minimum of 100 images, and each image will take 30 minutes to adapt and load onto a CD. So, doing the maths... there is *no way!*

Yes, I may lose out on possible sales, but life's too short! Is it really beyond the wit of man/woman for the industry to come up with a standard format? It's not rocket science – though if it were, at least that I could understand.



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PHOTO INSIGHT



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

Tasking himself with photographing 'something invisible', David Ward made a trip to one of his favourite locations in the Scottish Highlands and took this image of a Scots pine

THE IDEA for this image came from something I did when I was at college (a very long time ago), when we were tasked with an exercise to photograph something you can't see. In this case it's the wind! I also liked the graphic shape of the tree, and I thought this was a particularly good example of a Scots pine. It was taken in Glen Etive, near Glencoe, which is probably my favourite glen in the Highlands to photograph. It's a fantastically varied area, as the River Etive has beautiful pinky-red granite, lots of falls, lots of little gorges and mountains on either side. You can find any number of different subjects, from the big pictures down to small details.

Here, I was trying to match the subject to the conditions – it was a miserable grey day, so the vistas weren't going to work. This tree stands on the edge of a little gorge, and I looked at that as well, but I was just taken by this tree. I don't make a lot of images in a day – I think I made one or two on this occasion, and this was one of them. I wanted to have the very tips of the branches moving, but I didn't want the whole thing to be blurry. It was about trying to balance it, and that was a matter of guesswork, because it was shot on a 5x4in (Linhof Technikardan). Shooting digitally, you have the luxury of looking at the back of the camera, but on film I couldn't do that. I stared at the tree and I counted, trying to see whether I could see any movement in those counts. I thought, 'Four seconds is probably about right!'

Exposure-wise, I wanted to make sure that it wasn't quite white in the background, so the whole exposure is worked off the sky. It was quite a windy day and this was shot on quite a long lens – a 400mm Fujinon T f/8. Given that the 5x4in camera has the aerodynamics of a post office, going for a long exposure when it's windy is always a tricky thing because you're not sure whether the camera will shake as well. It's a difficult one to judge.

I chose to make the tree a silhouette to emphasise its graphic nature. I've talked before about my photography distilling and paring things down to their essentials, and that's what I was trying to do here. For me, the essence of this was to extract the form of the tree. If I'd shot it from higher up, with the hill in the background, there wouldn't have been such a clear rendering of the tree's skeleton. I liked its shape – the way that it runs up into three of the corners. I hadn't really captured any silhouettes before, and I decided to make something that was almost monochrome. I think that the fact the image is almost mono, with just little hints of blue, makes it slightly off-kilter.

I feel this image works because the tree's edges are not visible. Normally, when people photograph a tree, you'll see the trunk and the whole of the canopy, or it will be much closer in and you'll just see a bark detail. I was more concerned about how it sat within the frame than I was about representing the tree. That's another theme in my work – trying to move beyond straightforward representation as much as I can. In photography, you're obviously tied to your subject, unless you're going to do huge amounts of manipulation afterwards, which I don't. What I do is try to step outside of direct representation through how I actually photograph the subject, rather than through post-capture manipulation. I find this to be a much more interesting way to work than to take an image and play around with it afterwards in Photoshop in order to make it into something else. That seems to me a trivial thing to do.

Shooting on film that costs £5 a sheet means I had to be a little more selective, although I think that's an advantage. What I've sometimes noticed with photographers using digital gear is that they will move on before the subject is actually ready to shoot. They'll arrive somewhere, take a number of frames and then move on. With film, the perception that you want to get it right in-camera encourages you to wait to see whether a subject is going to develop into something that's worth shooting. Sometimes it doesn't, and you walk away, but sometimes that patience pays off.

Of course, not every film user feels like that. Edward Weston once said that he wouldn't wait more than 20 minutes for a picture, because he could always go and find another one. Well, bully for him, is what I would say! I like the waiting – I like the anticipation. I like seeing what's going to happen. **AP**

David Ward was talking to Jon Stapley

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You don't have to go to far-flung places to find a great image: Kitwood is as comfortable finding brilliant shots on Britain's home shores as he is covering major events overseas



Getting the scoop

A job taking pictures for Getty Images involves far-flung places and famous faces, and there's nowhere that **Dan Kitwood** would rather be. He talks to **Jon Stapley**

YOU COULD say there has never been a more opportune time to be a press photographer. We live in an age of instant news and instant updates, with everyone more connected around the world than they've ever been. News events unfold for us in real time, with pictures flying to our phones and tablets moments after their capture. An image that might have taken a week to proliferate worldwide can now do so in a matter of hours. While this has meant even more competition in photojournalism, it has also created an environment where the best can truly excel.

Among the best is Dan Kitwood, news and features photographer for international media provider Getty Images, whose photography has won praise and accolades internationally, recently including News Photographer of the Year at the Picture Editors' Guild Awards for 2012. Interested in getting the inside story on what it's like to be a press photographer, we managed to find time in between Kitwood's assignments to learn more.

'Ever since I picked up a copy of *National Geographic* and saw the world through the eyes of a photographer, I wanted to be one too and see the world in that way,' Kitwood says. 'My job is to be honest and fair in the images I create and never aim to misrepresent a situation.'

THE PRODUCT OF EXPERIENCE

Born in East Yorkshire in 1977, Kitwood began his career at the South West News Service, one of the UK's largest news agencies, reporting on stories in an area that included Devon and Cornwall. Three years with the agency taught him the tricks of the trade, and he says that the skills he learned during his time in south-west England were invaluable to his success at Getty.

'Patience goes a long way, as does an inquisitive eye,' he says. 'Also, you have to have the courage to use your camera in a different way when everyone else is pointing their cameras at something else.'

This raises an interesting point – finding a novel way to shoot someone such as the Duchess of Cambridge, who has been photographed in the press from every conceivable angle, must be an incredible challenge for the working press photographer. Kitwood recalls a time when taking a calculated risk for a unique shot paid dividends.

Earlier this year, the Catholic community was shocked when Pope Benedict XVI announced his resignation due to health reasons, the first Pope to step down since 1415. The succession of Pope Francis was made official on 13 March, and thousands of people were in attendance at Vatican City. Among them, camera in hand, was Kitwood.

'The picture I took of Pope Francis holding up a baby [see page 24] was the result of ensuring I wasn't positioned with the other photographers – in fact, I was the only photographer in that spot with the crowd,' Kitwood recalls. 'I noticed a lot of babies, and thought that it would be a likely place for the Pope to stop and pick up one of the children. The observation paid off, as that is exactly what happened, and I got a great shot that no one else did.'

Of course, the lot of the press photographer means that he or she won't always be presented with these kinds of choices. Often they can expect to be placed in a single spot and instructed to make the best of it.

'With larger events, like the royal wedding, you are in a set position and your job really is to not mess up!' Kitwood explains. 'There is a lot of pressure,



Kitwood headed to the southern Kalahari desert to photograph a venerable tribe being studied by geneticists



KITWOOD'S LENSES

THE NATURE of Kitwood's job demands adaptability, and this necessitates a good range of lenses to ensure he can cover all situations. A Canon user, Kitwood says he favours the company's prime lenses for most jobs.

'My favourite lenses are a 24mm f/1.4, 50mm f/1.2 and a 125mm f/2,' he explains. 'However, with news jobs you often need a longer lens, such as a 300mm f/2.8 or a 500mm f/4. During the papal conclave, I used an 800mm f/5.6 to shoot the Pope on the balcony.'

It's not always that simple, though. Kitwood doesn't always find himself in clement conditions, and many photographers have found out the hard way that a harsh environment can be just as tough on the kit as they are on the person taking the photograph. 'Long lenses like the 800mm [pictured below] are not always usable if atmospheric conditions are not favourable,' Kitwood says. 'If it is too warm, the heat haze makes such a lens impossible to use.'



When not in prime position, a long lens is suddenly vital



but there isn't a great deal you can do creatively other than shoot what is front of you. It's all about anticipation, good planning and, occasionally, sharp elbows.'

CLOSE TO HOME

While events such as the royal wedding or the succession of the Pope were joyous occasions for thousands of people, Kitwood isn't always quite so fortunate with the stories he is required to cover. When asked what the assignment is that has affected

him the most in his career, there is really only one choice.

'Covering the London riots [in 2011] probably took the most out of me emotionally,' he says. 'Seeing people destroy their own neighbourhoods, including the area around Brixton, where I live in, was difficult to understand. It is hard to remain impartial when you are surrounded by such mindless violence and carnage.'

Kitwood had been out the night that the riots first broke and missed the initial scenes of violence. Rushing to Tottenham



Kitwood obtained this shot by picking a different position to the other photographers



the following morning, he was confronted with the aftermath of devastation – people who lived and worked in the area struggling to process what had happened. Some of Kitwood's most subtly affecting images were taken that morning. One, showing a group of young people standing across the road from a burnt-out building (above), was published on the front page of *The New York Times* the following day.

'That was one of the first images I took of the scene,' Kitwood recalls. 'Like me, the people there seemed as if they had just arrived and were trying to comprehend the situation. They were completely shocked, as was I!'

Kitwood stayed on for several days to photograph events in Brixton and Croydon as they unfolded, and captured some truly shocking imagery from the midst of the troubles. He speaks highly of the conduct of police during this difficult time.

'Like me, the people there seemed as if they had just arrived and were trying to comprehend the situation. They were completely shocked, as was I!'

THE ROAD TO SUCCESS

Many a press photographer works alone, and Kitwood says this is where he is happiest. For those who want to follow in his footsteps, what is absolutely key is earning the trust of employers. A firm such as Getty will have to have the confidence that if you are in a situation, whether it's a religious ceremony or a violent riot, you alone will have the skill and confidence to get the shot.

'Being put in that position of trust is the result of everything you have done leading up to that point,' says Kitwood. 'As I mentioned before about cutting your teeth at local newspapers or regional agencies, everything you learn during those years means that you don't mess up.'

'Or at least,' he adds, 'touch wood, I haven't yet.' **AP**

Above: This poignant image was printed on the front of *The New York Times* during the London Riots



Kitwood met this boy in a West Ham barber's shop while illustrating a census report



A ROYAL AFFAIR

WHILE the image associated with press photographers is often of frenetic, non-stop shutter clicking, sometimes a situation will require them to be a little more selective. When Pope Benedict XVI visited the royal family in Scotland, Kitwood was instructed not to take too many photographs from his vantage point inside the Palace of Holyrood House in Edinburgh, so he had to do some careful planning.

'The shot of the Queen and the Pope with Prince Philip coming up the stairs behind [see above] was one of three images that I took,' he says. 'I had a good hour or so to think – or perhaps overthink – the picture I wanted to take.'

As royals and pontiffs can't be relied upon to stop and pose for photographs, Kitwood knew he

would have to work fast in order to get the shot he wanted. 'I would have about 10secs to take the image,' he explains, 'so I decided on a wide picture with the guard on the left-hand side. It showed the opulence of the surroundings that other pool positions [places where press photographers are permitted to set up] wouldn't have.'

Of course, the best-laid schemes of mice and photojournalists often go awry, and when the big moment arrived Kitwood found himself feeling the pressure.

'I panicked after three seconds, put my camera down and smiled as they walked by,' he ruefully recalls. 'Fortunately, I got the picture I wanted, which I believe was published on the front of the *Financial Times* the next day.'

To see more of Dan Kitwood's images, visit his website at www.dankitwood.com.

The sum of its parts

'Teardown' photographer **Todd McLellan** discusses the painstaking process behind his images of disassembled classic designs. He talks to **Jon Stapley**

YOU PROBABLY pride yourself on knowing how your camera works. It's part and parcel of being an enthusiast photographer – knowing what will happen when you press each button. But how deep does that knowledge run? If you were presented with the parts of your camera, laid out like a Lego kit, and asked to rebuild it, you'd probably find yourself more than a little stumped. What about the iPads on which some of you are reading this? If one were taken apart, piece by piece, would you be able to put it back together again?

Considering the increasing extent to which we rely on our technological consumer products, we often take a rather laissez-faire attitude to understanding how they're built and how they work. It's an odd relationship, and one that photographer Todd McLellan has found his own way of documenting.

Things Come Apart, his new book published by Thames & Hudson, is a photographic project that is simpler to explain than it is to execute. Everyday objects, from digital watches and record players to a piano and even a light aircraft, are photographed after being taken apart, their constituent components laid bare. It explores the nature of our relationship with consumer products – and seeing objects we use every day in this gutted state seems almost perverse. We're bombarded so relentlessly with messages stating the immense consumer value of an iPad that seeing one disassembled seems wrong.

The project had its genesis in McLellan's childhood, when a desire to see the seats inside a toy car resulted in him executing some blunt surgery with a hammer. Although the process would subsequently become more refined, this insatiable desire to pull things apart and see how they worked was what drove McLellan towards his photography.

'I started with the "classic" designs and the more mechanical objects,' says McLellan. 'They were disposed of, yet still worked. They were old, and not as relevant in today's society as they were back in the day. The one thing that didn't change was the fact that they still did the job for which they were originally designed. Currently, objects are not made in the same way.'

STOP, DROP AND ROLL

Most of the objects in the book are presented twice – once with their parts laid out in orderly rows, and once with the same parts jumbled together in disarray. It's a neat little device that explores the simultaneous order and chaos of complex machinery. Before beginning the photograph, McLellan dismantled the objects himself – an act he feels is a vital step.

'It was important that I did the process from beginning to end,' he explains. 'Without knowing how the object came apart, I wouldn't know how to lay it out. The pieces are organised in the way they came apart.'

McLellan favours a Hasselblad 555ELD body with a Phase One digital back and Zeiss lenses attached. He places the camera directly over the disassembled objects, feeding the shot directly into his computer, which allows him to make adjustments as he goes. Illuminating the shot on either side of the set-up is Broncolor Scoro flash packs with 3200J heads.

'It's actually a pretty simple lighting set-up compared to some of the other shoots I do,' he says.

Once the layout shots were complete, then came the task of the chaotic 'drop' shots. 'I gathered the pieces together, dropped them from the ceiling and froze the frame,' says McLellan. 'The falling images were captured in a few different shots and layered together in post-production.'

A SINGULAR SHIFT

It can't be denied that there has been a fundamental shift in the way things are put together. As microprocessor technology advances, the workings of our gadgets become increasingly abstract. Compare, for instance, the disassembled 1964 Smith-Corona typewriter and a 2011 iPad 2 in McLellan's book. There is something tangible about the typewriter – we can see how its parts fit together, and appreciate the mechanical process that leads to its function. By contrast, the iPad, unless we're experts in microchip technology, is practically unfathomable.

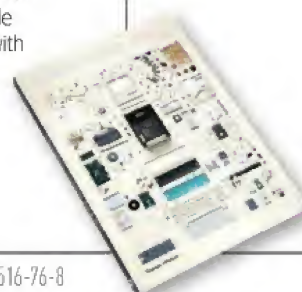
'There is also a 10kg difference,' says McLellan. 'There is definitely something

Digital SLR Camera, 2012. Sony Component count: 580

'There is definitely something more tangible to the typewriter. It was the one reason that I stayed away from working with new technology for so long'

more tangible to the typewriter. It was the one reason that I had stayed away from working with new technology for so long. It becomes less about how things moved on the inside, but more about how it was designed to fit everything in such a small package.'

Few people would likely suggest that these advancements are a bad thing – you're hardly going to see many people attempting to change their iPad for a typewriter. Yet at a time when our understanding of technology seems to be decreasing in inverse proportion to our dependence on it, we should always seek to encourage people like McLellan who are inflicted with the need to pull things apart to understand how they work. It's something worth bearing in mind if you happen to catch your child smashing their toy car with a hammer. **AP**





THE NEXT LEVEL

The JVC Procision GC-PX100 is a feature-packed digital camera that offers a professional level of control whether you're shooting stills or videos

With technology marching forward at an unrelenting pace, it seems as though every month we're confronted with a new way in which we can capture our stills and moving images. Not only that, but recent technological developments mean that it's now possible to share the images with our intended audience in ways never before possible. What's rare, however, is a device which not only combines

a broad range of capture and sharing technology, but does so to a professional specification – and that combination is what makes the new JVC GC-PX100 stand out from the crowd.

The combination of a 1/2.3in 12.8MP back-illuminated CMOS sensor, F1.2 GT lens and 10x optical zoom not only offers great versatility for video capture, but also promises excellent stills quality too.

The GC-PX100's video capture capabilities are second to none, with progressive Full HD video capture offered at 1920 x 1080 / 50p. The accompanying Procision technology enables a 36Mbps data transfer speed that not only allows for high-quality stills capture, but also high-speed video capture of up to 500fps. We've taken a closer look at the GC-PX100 right here, but for more information visit www.jvc.co.uk/gc-px100.



F1.2 GT SUPER LOLUX LENS

Optimised for the model's back-illuminated CMOS sensor, the GC-PX100's lens features a wide maximum aperture which allows plenty of light to reach the sensor in darker conditions

TIME CONTROL DIAL

By simply scrolling the "Time Control" dial, photographers can effortlessly shift between time-lapse capture of 1 frame per 80 seconds, and the blisteringly fast maximum speed of 500 frames per second

ELECTRONIC VIEWFINDER

The GC-PX100 is supplied with an electronic viewfinder that attaches to the camera using an accessory port on the rear, meaning it can be removed from the body when it's not required



PROGRESSIVE FULL HD CAPTURE

The GC-PX100's bread and butter is video capture, and it's in this area where it really excels. It offers Full HD 1920 x 1080 / 50p capture – the progressive nature of the capture means that each image is a single high-resolution frame, as opposed to the lesser interlaced alternative. Furthermore, the model features a blisteringly fast 36Mbps image processing speed, facilitating the capture of large amounts of data with ease.

12MP STILLS CAPTURE

As well as being able to offer burst mode capture of still images while shooting video, the GC-PX100 also supports conventional stills capture at 12MP in the Ultra Resolution mode. The stills capture is supported by the aforementioned F1.2 lens alongside the 1/2.3in backside illuminated CMOS sensor.

MULTIPLE FILE FORMAT SUPPORT

One of the benefits of the GC-PX100's video camera heritage is the support for a host of different file formats. These include AVCHD 2.0-compliant video, MPEG-4 and .MOV formats, including iFrame compatible 720p. Also supported is the non-compressed Linear PCM format for highest quality in certain post-production situations. As a result you'll be able to capture video to suit virtually any codec needed, and as such benefit from the support of a wide variety of post production editing tools.



WI-FI CONNECTIVITY

The GC-PX100 features Wi-fi connectivity that not only supports wireless transfer of images but also a host of advanced functionality in conjunction with the free "JVC CAM Coach" application (available for smartphones and tablets, on both iOS and Android platforms). This functionality allows you to annotate video on a tablet or smartphone, as well as simultaneously playback a pair of videos that you've already transferred from the GC-PX100. You can even annotate a score on top of any sporting events you may be recording.



TILTABLE 3IN LCD SCREEN

The 460k-dot LCD screen is not only tiltable, but also features a folding lens hood to prevent glare when shooting in bright conditions

"SNAPSHOT" BURST MODE

A simple press of the "Snapshot" button while recording video allows for nine still images to be captured in full-HD quality or alternatively as a composite

10X OPTICALLY STABILISED ZOOM

The GC-PX100's 10x zoom is optically stabilised and covers a usefully broad focal range of 29.5-295mm

For more details either contact JVC at info@jvc.co.uk, or visit www.jvcshop.co.uk



1

Mark Voce

Over the rooftops of Halifax, West Yorkshire
1 'The afternoon train departs and heads out of town, over the viaduct, past rows of terraced houses, mills and chimneys so stereotypical of a northern factory town,' says Mark

Panasonic Lumix DMC-GX1, 14-45mm, 1/160sec at f/5.6, ISO 160, 1.2 hard ND grad

Martyn Button

800 Milliseconds, near Newark-on-Trent, Nottinghamshire

2 'I had to wait for several trains and try different shutter speeds each time to see which captured the speeding trains best,' says Martyn

Canon EOS 20D, 17-40mm, 0.8sec at f/8, ISO 400, tripod, cable release

Graham Hobbs

The 08:30 from Hamworthy crosses Holes Bay, Poole, Dorset

3 'The sun was not high enough for the 8am train, but the raking light half an hour later allowed just enough motion blur for the train to make the contrast with the wreck complete without totally blurring out its distinctive livery,' says Graham

Pentax K10D, 18-55, 0.3sec at f/22, ISO 100

Rohan Reilly

Ely Train Station, Cambridgeshire

4 Rohan says: 'This image was taken while changing trains on a misty day in December. The various lines and striking lamps leading into the thick fog captured my attention'

Canon EOS 450D, 50mm, 1/200sec at f/8, ISO 100



2



3

AP publishes more reader photographs than any other photography magazine

Spotlight



Landscape Photographer of the Year

With the final deadline for the 2013 Take a view Landscape Photographer of the Year competition fast approaching, time is of the essence for ambitious landscape photographers. This is the competition's seventh successful year, and *Amateur Photographer* has been a supporter since the beginning. The event is being held in association with Network Rail for the fourth time, and there will again be a special award for the best image of the British rail network.

In 2012, Graham Hobbs won the Network Rail Lines in the Landscape award for his image of the 08:30 from Hamworthy crossing Holes Bay (see above). Graham won a flight in Network Rail's inspection helicopter – a prize that is also on offer to this year's winner. Take a look over the next few pages to see images from the photographers who were shortlisted for the Network Rail award in 2012.

If you are looking for inspiration, there is still time to visit an exhibition of selected successful images from the past six years, which is currently touring Britain's busiest stations.

The closing date for this year's competition is 4 July 2013, with the best entries from 2013 being displayed at the National Theatre in London from 7 December 2013.

For more details about entering and the exhibitions, visit www.take-a-view.co.uk.



4

Gethin Thomas

Railway Arches,
Digbeth, Birmingham

1 'This scene was spotted on a photo walk around Digbeth in Birmingham,' says Gethin. 'I was struck by the receding arches and how they were perfectly lit in the morning sunshine. The light was coming from just the right angle to emphasise all the textures and colours in the brickwork' Canon EOS 1000D, 18-55mm, 1/100sec at f/8, ISO 100

David Breen

Energetic 'Toon',
Newcastle upon Tyne

2 'The Castle Keep has an impressive standing overlooking the quayside and Central Station, which is a perfect location from which to make this image,' says David. 'Rail also features heavily in the region's past and adds so much to the "energy"' Canon EOS 5D Mark II, 24mm, 3-image panorama, 0.6 ND grad



Jack Beeston

Crossing the Border,
Berwick-upon-Tweed,
Northumberland

3 Jack says: 'To celebrate the 175th anniversary of the Royal Borders Bridge at Berwick-upon-Tweed, the 28-arched architectural masterpiece was spectacularly illuminated in myriad colours to show the structure in all its glory'

Sony Alpha 450, 16-80mm,
10secs at f/5.6, ISO 400

Claire Carter

Barmouth Bridge,
Wales

4 'This shot is of Barmouth Bridge taken at dawn from the sands below as a train passes with the carriage lights on,' says Claire. 'I set a long exposure to give a sense of movement'

Canon EOS 5D Mark II, 16-35mm,
8secs at f/10, ISO 100





Hilary Barton

The Princess Elizabeth salutes Queen Elizabeth, London

1 'This photograph, taken near Battersea Bridge, shows the start of the Royal River Pageant on 3 June 2012,' says Hilary. 'It was a thrilling and emotional moment!'

Canon PowerShot G12, 30.5mm, 1/320sec at f/4.5, ISO 80

Kasia Nowak

Vale of Edale, Derbyshire

2 Kasia says: 'I noticed this train while walking from Mam Tor to Lose Hill on a sunny February afternoon. It reminds me of a colourful caterpillar on a green leaf with prominent veins – the dry stone walls'

Nikon D700, 70-300mm, 1/320sec at f/8, ISO 200



Graham Roose

Winter sunset at Ribblehead Viaduct, North Yorkshire

3 'I was expecting a steam-hauled train at around sunset, so I decided to sit and wait,' says Graham. 'The sun was shining intermittently into my camera lens. When the train arrived, I was pleased that the sun stayed behind the clouds and thus reduced the flare into the lens'

Canon EOS 5D Mark II, 24-105mm, 1/400sec at f/4, ISO 400

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Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | PHOTOGRAPHER | CAMERA

Albert Einstein, 1947



Above: Philippe Halsman's 1954 self-portrait

Right: Albert Einstein at his home in Princeton, New Jersey, 1947

Philippe Halsman's powerful portrait captures **Albert Einstein** as he reflects on his life's work, writes **David Clark**

IN 1947, Philippe Halsman travelled to Princeton, New Jersey, in the USA, to visit the Nobel Prize-winning theoretical physicist and mathematician Albert Einstein at his home. Einstein, then aged 68, was a friend of the Halsman family and it was primarily a social visit.

Einstein had long been recognised as one of the most original and innovative thinkers of the 20th century. His achievements included devising the general theory of relativity in 1916, which became the foundation of modern physics. He is most often associated with the formula $E=mc^2$, a concept that ultimately led to the development of nuclear fusion and nuclear weapons.

In 1939, Einstein wrote to President Roosevelt, warning him of the imminent danger of other countries, particularly Germany, producing atomic bombs. This led to America's own nuclear weapons programme and the atomic bombings of Hiroshima and Nagasaki in 1945.

Einstein was widely celebrated for his genius, but didn't enjoy being photographed and disparagingly referred to photographers as 'light monkeys'. Halsman nevertheless recognised the potential importance of photographing him and hoped he could use his friendship to persuade Einstein to sit for a portrait.

Halsman was then 41 and an accomplished and imaginative fashion and portrait photographer. He had begun his career in Europe, working for magazines such as *Vogue* and *Vu*, and was established as one of the main photographers on *Life* magazine.

However, on two earlier occasions his future had been in the balance and at both times Einstein had intervened to help him.

The first time was in 1928, when the 22-year-old Halsman had been on a holiday to Austria's Tyrolean Alps with

his family. During a walk in the mountains, Halsman's father, Max, was killed.

Halsman was convicted of the killing on circumstantial evidence and sentenced to ten years' imprisonment, which was later reduced to four.

The lack of hard evidence, plus Austria's widespread anti-Semitism at the time, led several prominent intellectuals, including Einstein and Sigmund Freud, to campaign on Halsman's behalf. After two years he was pardoned and released.

Ten years later, when the German Army invaded France, Halsman's family fled to America, but as a Latvian citizen he could not get a visa to join them. He escaped to Marseille, where he waited for several months. When Einstein heard of his plight he used his influence to get Halsman an emergency visa to enter the USA.

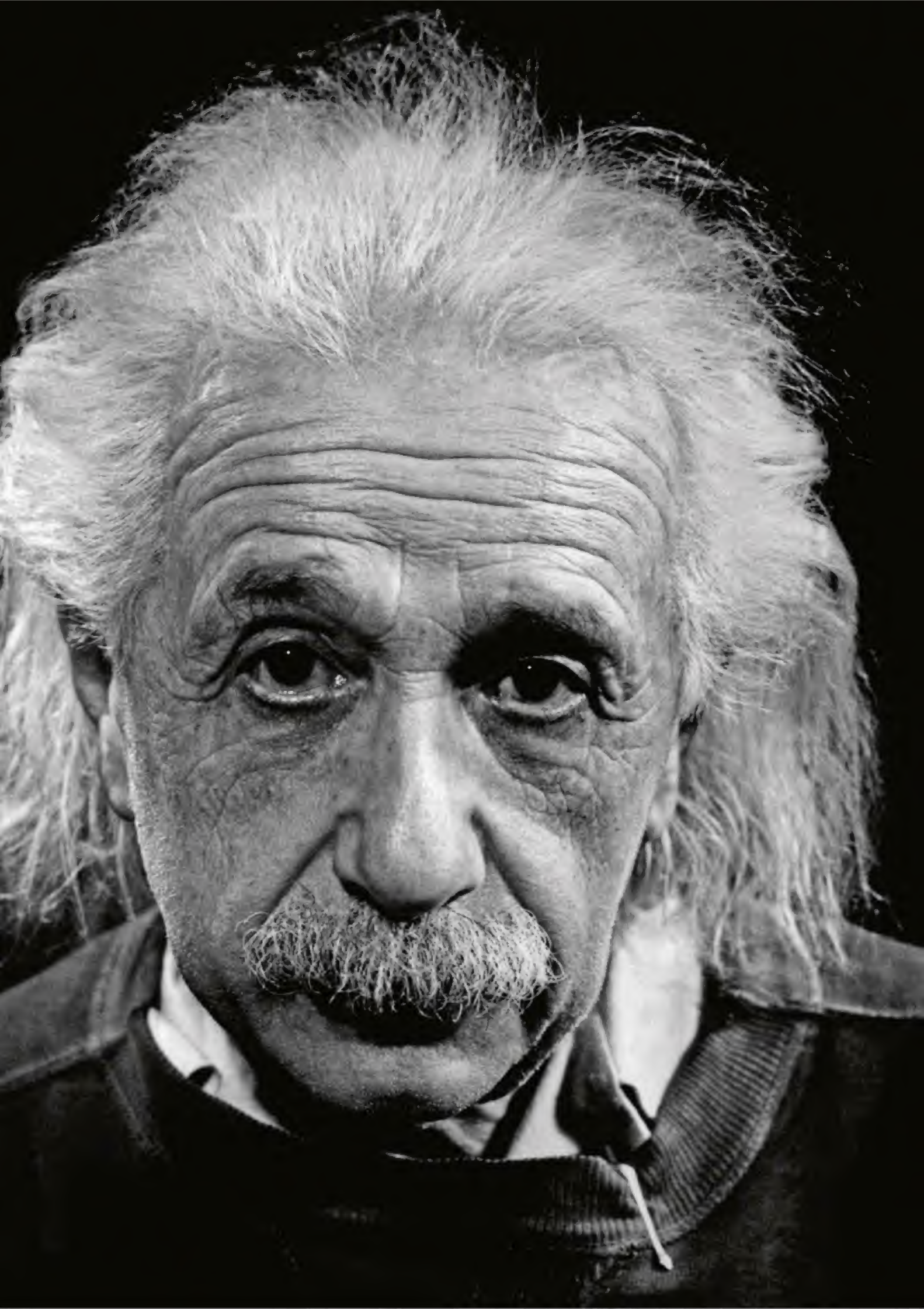
By the time he visited Einstein in 1947, Halsman had photographed major figures, including painters Marc Chagall and Salvador Dali, and Hollywood stars such as Frank Sinatra, Humphrey Bogart and Lauren Bacall. Nevertheless, he confessed to feeling anxious about this particular portrait session.

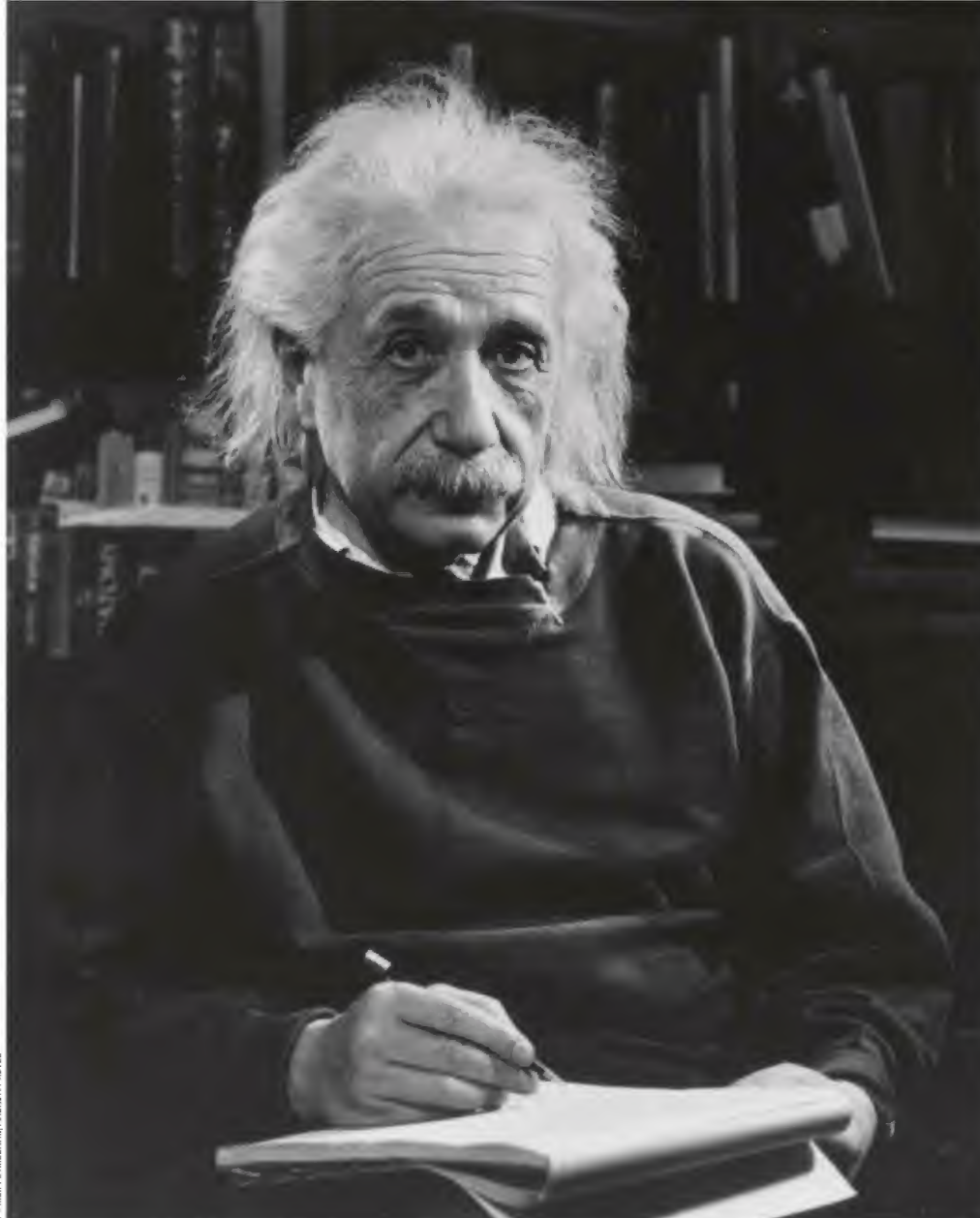
'I admired Albert Einstein more than anyone I ever photographed, not only as the genius who single-handedly had changed the foundation of modern physics, but even more as a rare and idealistic human being,' he later wrote in his book *Sight and Insight*. 'The question of how to capture the essence of such a man in a portrait filled me with apprehension.'

However, after tea he was given permission to set up his camera and floodlights in Einstein's study. Halsman was using a medium-format twin-lens reflex camera, which he personally designed and had built by a cabinet maker.

Einstein sat down and Halsman photographed him while he was writing out some mathematical







© PHILIPPE HALSMAN/MAGNUM PHOTOS

→ calculations. As Halsman worked, Einstein began talking. 'He spoke about his despair that his formula $E=mc^2$ and his letter to President Roosevelt had made the atomic bomb possible, that his scientific search had resulted in the death of so many human beings,' Halsman later recalled.

Einstein asked him if he knew that some highly influential Americans were demanding that their country should drop an atomic bomb on Russia before they had time to develop their own nuclear weapons. 'With my entire being,' Halsman continued, 'I felt how much this infinitely good and compassionate man was suffering from the knowledge that he had helped to put in the hands of politicians a monstrous weapon of devastation and death.'

'He grew silent. His eyes had a look of immense sadness. There was a question and a reproach in them. The spell of this moment almost paralysed me. Then, with an effort, I released the shutter of my camera. Einstein looked up, and I asked him, "So you don't believe that there will ever be peace?"'

"No," he answered. "As long as there will be man there will be wars."

The powerful, tightly framed portrait Halsman captured at that moment showed Einstein looking directly at the lens with a deeply sombre and world-weary expression.

Halsman's lighting captured every line on his face, while his long white hair contrasted starkly with the dark background.

The portrait has since become the definitive image of Einstein in his later years. It fulfilled Halsman's own description of a portrait as being 'the testimony of how [a] person looked and what kind of human being he was.' It was widely published, most famously being used on a US postage stamp in 1966 and on the cover of a special issue of *Time* magazine in 1999, which named Einstein as 'The Person of the Century'.

Einstein himself, however, gave the portrait only limited approval. 'I dislike every photograph taken of me,' he said. 'However, this one I dislike a little bit less.' **AP**

FURTHER INFORMATION

Books *Philippe Halsman: A Retrospective* by Jane Halsman Bello and Steve Bello, *Halsman at Work* by Yvonne Halsman and *Halsman: Sight and Insight* are all out of print, but used copies are available on www.amazon.co.uk.

Websites The official Philippe Halsman website is philippehalsman.com and it includes a wide range of his images, biographical information, information on upcoming exhibitions and print sales.

An alternative portrait of Einstein from the 1947 session

Events of 1947

21 February

American inventor Edwin Land demonstrates the Polaroid Land Camera, the world's first 'instant' camera, to a meeting of the Optical Society of America in New York

1 March

The International Monetary Fund (IMF) begins its financial operations with the aim of bringing growth and economic stability to the post-war world

14 March

After an unusually harsh winter in Britain, a thaw begins that causes widespread flooding

16 April

Bernard Baruch, an American financier, makes the first use of the term 'Cold War' to describe post-war tensions between the USA and the Soviet Union

7 July

An airborne object crashes near Roswell in New Mexico. Some claim it was an extraterrestrial spacecraft and the event later becomes one of the most famous UFO incidents

14-15 August

The Partition of India results in the countries of Pakistan and India gaining independence from the British Empire

24 August

The first Edinburgh International Festival of the Arts opens

18 September

In the USA, the National Security Act of 1947 becomes effective and creates the United States Air Force, the National Security Council and the Central Intelligence Agency

20 November

Princess Elizabeth (later Queen Elizabeth II) marries the Duke of Edinburgh

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 A Filter Holder Cap
 A Filter Holder Hood
 A Adapter Ring 37mm
 A Adapter Ring 38.1mm
 A Adapter Ring 40.5mm
 A Adapter Ring 46mm
 A Adapter Ring 49mm
 A Adapter Ring 52mm
 A Adapter Ring 55mm
 A Adapter Ring 58mm
 A Adapter Ring 62mm

GRADIENTS

Light Grey Graduated
 Dark Grey Graduated
 ND8 Grad 3 Stops
 ND8 Grad Hard Cut
 Light Blue Graduated
 Dark Blue Graduated
 Cool Blue Gradient
 Light Green Graduated
 Dark Green Graduated
 Light Mauve Graduated
 Dark Mauve Graduated
 Light Red Graduated
 Dark Red Graduated
 Light Tobacco Graduated
 Dark Tobacco Graduated
 Light Fog Graduated
 Strong Fog Graduated
 Light Yellow Graduated
 Dark Yellow Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
 Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
 Neutral Density 4
 Neutral Density 8

STARS AND DIFFRACTIONS

Star x 4
 Star x 6
 Star x 6 with centre spot
 Star x 8
 Diffraction 2x
 Diffraction 36x
 Diffraction 4x
 Diffraction Star 4
 Diffraction Star 8
 Diffraction Square
 Diffraction Halo

CLOSE UP'S

Close Up 1
 Close Up 2
 Close Up 4
 Split Field

MULTI IMAGE AND SPEED

Multi Image 3
 Multi Image 5
 Multi Image 7
 Speed

COLOURS

20 x Polyester colour set
 Yellow
 Orange
 Green
 Red
 Sepia
 Sky



CONVERSION

20 x Written polyesters set

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FIB
 FID
 FIV



DOUBLE EXPOSURE AND MASKS

A Double Exposure
 A Double Mask 1
 A Double Mask 2
 A PSF



DIFFUSERS AND FOGS

A Light Diffuser
 A Strong Diffuser
 A Fog 1
 A Fog 2



NETS

Net Blue
 Net Grey
 Net Green
 Net Orange
 Net Red
 Net Violet
 Net White

SPOTS

Oval Spot Blue
 Oval Spot Clear
 Oval Spot Grey
 Oval Spot Red
 Oval Spot White
 Spot Blue
 Spot Clear
 Spot Grey
 Spot Green
 Spot Orange
 Spot Red
 Spot Violet
 Spot White
 Wide Spot Blue
 Wide Spot Clear
 Wide Spot Grey
 Wide Spot Green
 Wide Spot Orange
 Wide Spot Red
 Wide Spot Violet
 Wide Spot White



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 P Adapter Ring 52mm
 P Adapter Ring 55mm
 P Adapter Ring 58mm
 P Adapter Ring 62mm
 P Adapter Ring 67mm
 P Adapter Ring 72mm
 P Adapter Ring 77mm
 P Adapter Ring 82mm



GRADIENTS

Light Grey Graduated Hard Edge
 Dark Grey Graduated
 Dark Grey Graduated Hard Edge
 GG4 ND8 3 stop Grad
 GG4 ND8 3 Stop grad Hard Edge
 Light Blue Graduated
 Dark Blue Graduated
 Cool Blue Graduated
 Light Green Graduated
 Dark Green Graduated
 Light Grey Graduated



Light Mauve Graduated
 Dark Mauve Graduated
 Light Red Graduated
 Dark Red Graduated
 Light Tobacco Graduated
 Dark tobacco Graduated
 Light Yellow Graduated
 Dark Yellow Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

POLARIZERS

Linear Polariser
 Circular Polariser

NEUTRAL DENSITY

Neutral Density x1.6 (Glass)
 Neutral Density x2
 Neutral Density x4
 Neutral Density x8
 Neutral Density x8 (Glass)

INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

Starburst x4
 Starburst x6
 Starburst x8
 Diffraction 2x
 Diffraction 36x
 Diffraction Double Halo
 Diffraction Halo
 Diffraction 4x Star
 Diffraction Filter DS8
 Diffraction Square

CLOSE UP FILTERS

Close up +1
 Close up +2
 Close Up +4
 Split Field

COLOURS

Yellow
 Orange
 Green
 Red
 Skylight
 Sepia

DIFFUSERS AND FOGS

Light Diffuser
 Strong Diffuser
 Light Fog
 Strong Fog

CONVERSION FILTERS

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FIB
 FID
 FIV



DOUBLE EXPOSURE

Double Exposure
Solar Eclipse Filter

SPOTS

Blue Clear Spot
 Clear Spot
 Green Clear Centre Spot
 Grey Clear Spot
 Orange Clear Spot
 Clear Oval Spot
 Grey Oval Spot
 White Oval Spot
 Red Clear Spot
 Violet Clear Spot
 White Clear Spot

100 MM FILTERS GRADIENTS 100 X 125MM

Light Grey Graduated
 Dark Grey Graduated
 Light Grey Hard Edge
 Dark Grey Hard Edge
 ND 8 three stop Geads
 ND 8 three stop hard edge Grad
 Light Blue Graduated
 Dark Blue Graduated
 Light Green Graduated
 Dark Green Graduated
 Light Tobacco Graduated
 Dark tobacco Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

NEUTRAL DENSITY

Neutral Density 2
 Neutral Density 4

DIFFUSERS AND FOGS

Diffuser Light
 Diffuser Strong
 Fog 1
 Fog 2

COLOURS

Yellow
 Orange
 Red
 Green
 Sepia
 Skylight

CONVERSION FILTERS

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FIB

Spot Clear
 Spot Oval
 Spot White



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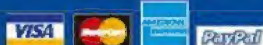
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SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market

Sling backpacks

Convenient, accessible and secure, sling bags are becoming the go-to option for more and more travelling photographers. **Jon Stapley** rounds up the best

Manfrotto Brio-10 Stile Plus Sling

Around £49.95

www.manfrotto.co.uk



The Manfrotto Brio-10 Stile Plus sling features a protective removable holder for a smaller camera, which can be fixed to the bag's main interior via Velcro flaps.

Designed to take a mirrorless camera with an attached zoom lens and one additional lens, the insert's plastic shell ensures that the equipment won't get jostled by other items in the bag's main pocket. An additional pocket provides space for an 11in laptop. While the main pocket has ample space (36x23x14cm), the lack of dividers and padding mean we wouldn't recommend using it for higher-spec gear or kit that can't take a knock or two. This bag is a better option for mirrorless or compact users who will be able to make use of the insert.



Kata 3N1-10

Around £72

www.katabags.co.uk



The '3N1' of this bag's name refers to its triple functionality. With two straps that can be stored away in a rear pocket, it can be used as a left-shoulder sling, a right-shoulder sling or converted into a full backpack with both straps crossing the user's chest in an 'X' position. The bag features a spacious bottom pocket with Velcro modular dividers, additional zip pockets on the sides and a top pocket with useful compartments for smaller accessories. Kata has designed the bag to take a DSLR with mid-range zoom lens, and this arrangement should leave space left over in the bottom pocket for extra lenses or a flash unit.



BEST
IN THE
GROUP

Lowepro Transit Sling 250 AW

RRP £82

www.lowepro.com/intl



The Lowepro Transit Sling 250 AW is a brand-new release. Velcro dividers in the bag's main pocket attach to the inner lining of the

flap and allow it to be opened just halfway, if so desired, giving access to the top half of the pocket only. This is a nicely convenient little bit of extra security, allowing photographers to grab any loose items they may need out of the top of the bag while keeping camera gear in the lower half hidden from prying eyes. The Transit Sling also features a quick-access side pocket. Spacious enough for pro kit without being overly bulky, this bag a worthy recipient of our Best in the Group award.





ThinkTank Sling-O-Matic 30

Around £155

www.snapperstuff.com



Although the Sling-O-Matic's rectangular shape is initially somewhat offputting, it's actually key to the bag's most innovative feature. The strap is affixed to a set of steel rails on the top of the bag that allow it to slide onto the opposite side, thus allowing the user to transfer which shoulder he or she wears it on. It's a nice idea, although it requires the bag to be symmetrical and therefore necessitates the boxy shape that makes it a little uncomfortable to carry. However, it does have 28x41x14cm of interior room to play with and space for a 15in laptop.

Vanguard UP-Rise II 43

Around £79.99

www.vanguardworld.co.uk



The UP-Rise II 43 is Vanguard's largest sling bag that can take a pro-sized DSLR with space for several smaller lenses and accessories. The main pocket is accessed via the front, but the bag also features a quick-access opening on the side, which is secured with zips, Velcro and a newly designed quick-open plastic buckle. We were quite impressed with this buckle – it felt very secure when closed, but sprang easily open when required. We were comfortably sure that there would be no danger of the quick-access pocket working itself open accidentally. Comfortable and practical, this is a great product that should suit any photographer.



Tamrac Jazz 76

Around £34.99

www.tamrac.co.uk



The smallest bag on test, the Jazz 76 from Tamrac is ideal for photographers with a lighter load. Users of compact and mirrorless cameras should find the 19x11x20cm bottom pocket amply sized for their needs, with an additional top pocket for storage of miscellaneous small accessories, and a mesh pocket for memory cards and batteries. Velcro dividers in the bottom pocket allow the user to divide the space up appropriately. The bag sits very comfortably – its strap is thin but decently padded, and it is unlikely anyone would load it to the point where it becomes uncomfortable. Compact and convenient, this is a great option for light travellers.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Lightroom 5 Beta

Martin Evening looks at the new features in Adobe Photoshop Lightroom 5 Beta and how these affect photographers.

AP 29 June

Leica M

We appraise this £5,000, 24-million-pixel digital rangefinder to see if it is really worth the asking price.

AP 6 July

Samyang T-S 24mm f/3.5 ED AS UMC tilt-and-shift lens

We put this reasonably priced tilt-and-shift lens to the test

AP 6 July

Panasonic Lumix DMC-LF1

We test Panasonic's new premium travel compact with 28-200mm equivalent zoom lens

AP 13 July

TESTBENCH: SIX OF THE BEST Vincent Oliver rounds up six of the best baryta inkjet papers on the market today

AP 13 July



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RICOH GR

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GV1 VIEWFINDER

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1/2 PRICE

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Ricoh GR

We find out whether the **Ricoh GR's** 16.2-million-pixel, APS-C-sized sensor in the tried-and-tested Ricoh GRD body – not to mention its £600 price tag – could give the Nikon Coolpix A and Fujifilm X100S a run for their money

Richard Sibley
Technical editor



ONE OF my favourite compact cameras of all time is the Ricoh GR1 35mm film camera. It had a slim, understated design and an excellent 28mm f/2.8 lens – the chief reason why it was loved by enthusiast photographers around the world. The GR1 was so successful that four further GR models appeared, along with a budget version, the R1.

With the advent of digital photography, Ricoh then introduced the GR Digital, with a full complement of manual and automatic exposure modes, as well as a fixed 24mm equivalent lens, that once again made the GR series extremely popular among enthusiast photographers. However, the GR

Digital compacts use only small, compact-camera-sized sensors, and although the cameras produced excellent image quality, they cannot compare with the larger APS-C or full-frame sensors of a DSLR.

Given that manufacturers made compact cameras with lenses that could cover a 35mm film frame, I often used to wonder why they did not produce more compact-sized digital cameras that used larger imaging sensors. The main reason for this has always been cost, but in the past year or so the situation has started to change.

The Fujifilm FinePix X100 compact camera marked something of a turning point for the industry. Although previously the Sigma DP1, Leica X1 and X2 had offered large, APS-C-sized sensors, the X100, with its vintage rangefinder style, really captured the public's imagination. This camera then paved the way for Sony's impressive Cyber-shot DSC-RX1, the first digital compact to feature a full-frame sensor. Since then, we

AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- 18.3mm (28mm equivalent) f/2.8 lens
- GR Engine V processing system
- 1sec start-up time
- 3in, 1.23-million-dot LCD screen
- ISO 100-25,600
- Built-in -2EV ND filter
- Street price around £599

have also seen the launch of the Fujifilm X100S and, even more recently, the Nikon Coolpix A, both of which feature APS-C sensors and fixed lenses. Where once only one or two compacts had a large sensor, there is now a choice of almost half a dozen.

Ricoh's latest model in its GR series joins this group of premium compact cameras. While it retains the style of its predecessors, it uses a larger 16-million-pixel, APS-C-sized sensor that is not fitted with an anti-aliasing filter, which should mean that fine details produced by the fixed 18.3mm f/2.8 lens will be extremely sharp.

In addition to all the exciting features and promise of the new Ricoh GR, what is perhaps of even more interest to enthusiast photographers is its price. With a recommended retail price of just £599, the Ricoh GR is the most affordable camera in this market to date.

FEATURES

The main feature of the Ricoh GR is its 16.2-million-pixel, APS-C-sized CMOS sensor. As already mentioned, the GR's sensor does not have an anti-aliasing filter, which means the camera should produce slightly sharper images than if such a filter were present.



The sensor is paired with an 18.3mm f/2.8 lens, offering the equivalent focal length of a 28mm lens on a full-frame camera. What is interesting here is that the GR's lens and sensor are virtually identical in specification to those of Nikon's Coolpix A. Given that there is a \$400 difference in price between the Nikon and Ricoh cameras, there will be many enthusiast photographers who will be eager to find out whether the Ricoh GR can match, or even outperform, the more expensive Nikon model.

I find the 28mm focal length to be a little restricted for general use, as it is too wide for portraits, street photography and many landscape images. Thankfully, the Ricoh GR has a built-in crop mode that uses only a portion of the overall image to produce the same field of view as a 35mm lens on a full-frame camera. Due to the 35mm mode effectively cropping the full-resolution images from the camera, any shots captured in this mode are at a reduced resolution of 10 million pixels.

One thing I have always liked about Ricoh digital cameras is the huge range of options within the menu system, and the new Ricoh GR is no exception. As well as the 35mm crop mode and native 3:2 aspect ratio, there is also the option to use either a 4:3 or 1:1 aspect ratio. Of course, each of these modes will again reduce the resolution of the images.

Raw shooting is possible, and these images can be captured simultaneously with JPEGs. That the Ricoh GR saves its raw images as DNG files should prove a huge benefit to many photographers.



Anyone who has photographed fields of oilseed rape will know it is difficult for a camera to really capture detail among the mass of yellow flowers, but the Ricoh GR does this very well

This means the raw files can be opened in virtually any raw-conversion software, and it should ensure both forward and backward compatibility with any future software.

9/10

BUILD AND HANDLING

The Ricoh GR's design is somewhat utilitarian, with the focus on making a comprehensive but easy-to-use camera, rather than a stylish or flashy one. In this

regard, it looks virtually identical to many of the other enthusiast Ricoh digital cameras we have seen over the past few years.

The camera consists of a simple black magnesium-alloy body, which keeps the camera fairly light and sturdy. A slight handgrip thickens the left-hand side of the body, and offers the photographer enough purchase for a secure hold while still keeping it slim enough to slip into a coat pocket.

The button layout and design are very functional. Located on the camera's

FEATURES IN USE ACCESSORIES

THERE is a fantastic range of accessories available for the Ricoh GR that makes it more like a small system rather than a standalone camera. To protect the camera, there is the GC-6 leather ever-ready-style case, as well as the more standard GC-5 slip case. However, of more interest to photographers will be the GW-3 wideangle conversion lens, which turns the 28mm equivalent lens into a 21mm equivalent lens, and comes with a petal lens hood. The GW-3 requires the GH-3 adapter before it can be used, while the adapter also includes a lens hood.

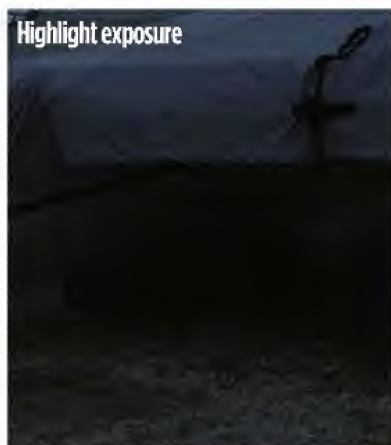
As discussed in the *Viewfinder, live view and video* section (page 48) two optical viewfinders are available: the GV-1, which offers more coverage and has guidelines for the conversion lens; and the GV-2, which is smaller and more compact.

Finally, there is the GF-1 TTL flashgun dedicated to the GR – although it is a shame that the camera isn't compatible with the Pentax range of flashguns.

In all, there is a good complement of accessories and I would advise purchasing one of the viewfinders, as well as the GH-3 adapter and lens hood, which costs around £60.



A few of the accessories for the GR, including the GV-1 optical viewfinder



top-plate are an on/off switch, the shutter button, a mode dial and the control wheel. On the rear of the camera is a selection of buttons that we would expect to find on most compact cameras.

The GR does have two interesting controls, though. On the top right of the camera's rear is a zoom control, just as we would expect to find on any other compact camera. However, as the lens is fixed in this case, the plus and minus buttons instead control exposure compensation when in shooting mode, and zoom into the image when in review mode. I found this control very simple to use, and in fact it was probably easier than using a dedicated exposure-compensation dial that would be found on the top of a camera such as the Fujifilm X100S.

A jog control switch is also included on the rear of the Ricoh GR. This button is capable of doing a number of things, such as controlling the ISO sensitivity with a quick tap left or right to increase or decrease the currently selected sensitivity. As with the exposure-compensation control, this makes it extremely easy to change the ISO sensitivity in different situations.

The jog control can also be pushed in to overlay a menu on the rear screen. There are five items on this menu, including AF and metering modes, and image style. Each of these five items can be individually selected by the user, making it an excellent quick menu system.

A simple switch on the rear of the camera changes the AF mode between continuous

AF, and single AF with AF-L or AE-L, and at the centre of this switch is a focus button. The focus button focuses the lens, even when in manual-focus mode. In fact, the range of focus options found in the Ricoh GR is quite comprehensive for a compact camera. For more on this, see the *Autofocus* section (right).

Finally, there are two switches tucked away on the side of the body, both of which can be accessed with the left hand while shooting. The first of these is a button marked Effect that, when pressed, opens the image effects menu on the rear screen. The second control is a simple catch that releases the camera's built-in pop-up flash. The Ricoh GR also has a hotshoe, but sadly the Ricoh GF-1 flashgun is the only dedicated flash currently available. With Pentax now owned by Ricoh, I would have hoped that the new Ricoh cameras would have adopted the Pentax hotshoe mount.

8/10

METERING

The evaluative metering system of the Ricoh GR produces fairly bright images. Occasionally this meant I had to use exposure compensation of between -0.3EV and -0.7EV to ensure that plenty of highlight detail remained in slightly overcast skies.

One thing I did notice was that JPEG images seem to be slightly brighter than the equivalent DNG raw files created by the camera. This is worth noting because it is these JPEG images that will be used to

The GR has an impressive sensor that can recover a lot of detail in shadow areas. This can be seen in the image above, which has been brightened by +4EV in Camera Raw. Areas that look lost, such as the tread in the tyre under the boat, actually show significant detail

create the preview on the camera's LCD screen when shooting raw. If the image appears too bright on the rear screen, remember that the raw image will actually be slightly darker.

In trickier lighting, centreweighted and spot metering are also available.

8/10

AUTOFOCUS

Unlike the Nikon Coolpix A and Fujifilm X100S, the Ricoh GR relies solely on contrast-detection AF to focus the lens. This means that the camera focuses steadily overall, but lacks the snap that a phase-detection AF system provides. That is not to say that it is slow; given the subjects that are likely to be photographed with the Ricoh GR, it focuses at an acceptable speed.

That said, there are a number of different autofocus modes that can increase the focusing speed depending on the subject. The multi-AF mode is a basic autofocus mode that selects the point of focus with no user input. Spot AF uses a focusing point that is by default in the centre of the frame, and is the mode I would expect most photographers to use. Photographers requiring a little more accuracy can switch to pinpoint AF mode, which is similar to spot AF, but with a smaller focus area for more precise results. For subjects moving at a moderate pace, or photographers who like to focus and recompose, subject-tracking AF is also available. Although this mode is not as responsive as I have seen on other cameras, it is fast enough considering the subjects most likely to be photographed with this camera.

For photographers who do require the Ricoh GR to be ready to shoot at a moment's notice, there is a snap-focus mode. When set to this, the lens is automatically focused to a set distance of between 1m and 5m. When using snap focus, or the alternative infinity-focus mode, the lens remains at a fixed focus distance and the image is taken almost immediately after the shutter button is fired. By carefully selecting the aperture, and therefore the depth of field, this mode should allow documentary and street photographers to preset their camera and quickly get the shots they want.

Manual focusing is also available, but as with most other compact cameras this mode is best used when photographing still subjects in a set environment. It simply isn't fast enough to use out in the field.

8/10

DYNAMIC RANGE

Like many of the other cameras with 16-million-pixel, APS-C-sized sensors that we have seen in the past few years, the Ricoh GR has a very good dynamic range. When editing the raw images, highlight details can be recovered within a reasonable tolerance, and there is a lot of information in very dark shadow areas. In fact, in one image taken

just after sunrise, a car tyre that was completely black to look at and hidden in shadow not only became visible, but the trademark in the tyre could be clearly seen after a +5EV adjustment in camera raw. Some noise was obvious in the shadow area, but it is impressive that the raw files hold this image data.

9/10

WHITE BALANCE AND COLOUR

There were no real surprises when using the Ricoh GR in AWB or any of the preset white-balance settings. The camera produces pleasing colours, and set to daylight white balance managed to reproduce the colour of bluebells to a reasonably accurate degree.

There are a variety of colour modes available in the camera, but just two defaults in the standard image settings: vivid and standard. There are two additional custom settings that allow the user to set vividness, contrast and sharpness, and a further option sets the degree of vignetting in an image. No doubt inspired by the craze for vintage-style imagery, a weak, medium or strong vignetting effect can be applied to JPEGs.

Having the in-camera ability to add a vignette to an image is an interesting development; usually, as photographers, we try to remove such edge shading. Thankfully, raw images remain unaffected by any of the colour adjustments, so users can experiment with the in-camera vignetting effects to their heart's content, knowing that it will be applied only to JPEGs and not the DNG raw files.

As mentioned in *Build and handling*, a button on the side of the camera allows quick access to nine other image effects, including three different black & white modes, cross process, bleach bypass, retro and high key. Combining these image effects with the vignetting effects, and the option to shoot square images in-camera, means that the GR can produce the sort of creative images we are used to seeing from mobile phone apps like Instagram. The advantage of the Ricoh GR over a camera phone is obvious – this creativity does not come at the expense of image quality.

Perhaps the main difference between using these effects in the Ricoh GR and similar options on other cameras is that the Effects button on the side of the GR makes it very quick to switch between modes, and to see how a single image will look with a different effect applied. Thankfully, the effects are not as garish or as strong as they are in some other cameras.

One thing to note, however, is that when shooting in a crop mode such as 4:3 or 1:1 ratio, the crop is also applied to raw images.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With no anti-aliasing filter, the Ricoh GR is capable of resolving up to almost 32 on our resolution test

Facts & figures

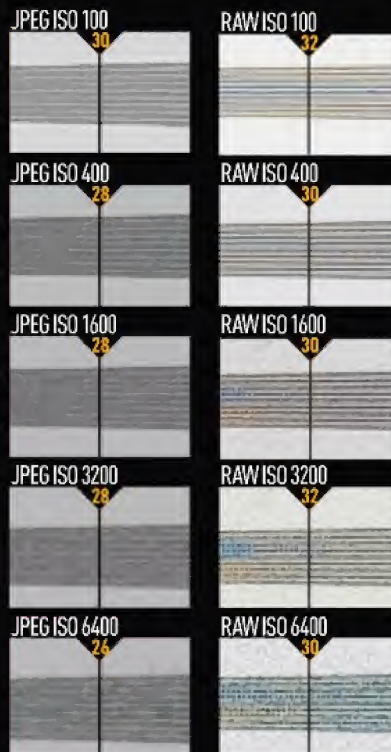


RRP	£599
Sensor	16.2-million-effective-pixel, APS-C-sized CMOS
Output size	4928 x 3264 pixels
Lens	18.3mm f/2.8 (28mm equivalent)
File format	JPEG, DNG raw, JPEG+ raw
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Mechanical
Shutter speeds	300-1/4000sec, plus bulb, time
ISO	ISO 100-25,600
Exposure modes	PASM, shutter/aperture priority
Metering system	Multi, centreweighted, spot
Exposure comp	±4EV in 1/3EV steps
White balance	Auto, multi-point auto, 9 presets, custom, manual
Drive mode	4fps
LCD	3in, 1.23-million-dot LCD
Viewfinder type	N/A (optional optical viewfinder)
Field of view	N/A
Dioptre adjustment	N/A
Focusing modes	Single, full-time, face detection, focus tracking
AF points	TTL contrast-detection AF, multi-AF, spot, pinpoint, subject tracking, snap, infinity, face recognition, continuous and manual
DoF preview	Yes, electronic
Built-in flash	Yes (GN 5.4m @ ISO 100)
Video	1080 HD, 30fps, MPEG-4 (H.264)
External mic	No
Memory card	SD, SDHC, SDXC, Eye-Fi card
Power	Rechargeable DB-65 Lithium-Ion battery
Connectivity	USB 2.0, HDMI
Weight	215g (body only), 245g (with battery and card)
Dimensions	117 x 61 x 34.7mm

Pentax Ricoh Imaging, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18.3mm lens set to 1/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



With no anti-aliasing filter, the Ricoh GR resolves fine details, with very little sharpening needed for raw images



FOCAL POINTS

Aperture preview

This button on the side of the camera allows the depth of field to be previewed, or it can be used as a function button to change the image effect

Shutter button

As well as using a half-press to focus, a sudden full press will automatically take a shot. This is useful when the camera is set to a preset focus, and 'full press snap' is enabled. This means a moment can be captured in an instant.

Mode dial

Here the different shooting modes can be changed. Apart from the usual exposure modes, there are also three user-defined custom settings.



Camera shown actual size

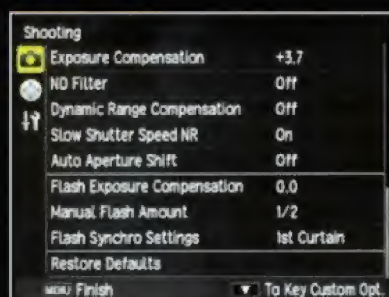
Wi-Fi

Although the Ricoh GR doesn't have Wi-Fi built in, it is compatible with Eye-Fi cards, which will enable transfer from the camera to a computer or smartphone.

Live view



Shooting menu



ISO sensitivity





This image uses the GR's ND filter so that a long exposure can be made. The vignette, black & white, square crop and 35mm modes were also used

chart. In fact, only a few strange artefacts, and a slight hint of moiré patterning, prevent the GR resolving the entire test chart. The level of detail is impressive for a 16-million-pixel sensor, and when shooting real scenes details appeared slightly sharper and more defined compared to a 16-million-pixel, APS-C-sized sensor that does have an anti-aliasing filter.

Luminance noise starts to become noticeable at around ISO 800. It gets progressively worse as the sensitivity increases, but even at ISO 3200 images are still usable. Luminance noise reduction is by default set to quite a reasonable level, with little blurring or smudging of detail.

When editing the DNG raw images in Adobe Camera Raw, it is easy to remove colour noise almost completely, with little loss of image detail. There is a slight loss of colour saturation, but this is easily adjusted. Luminance noise removal is obviously more difficult to remove without losing detail, but a slight nudge of the slider to around 5 just takes the edge off of the noise without really compromising the image.

Overall, images are very detailed at low sensitivity settings and seem to match the competition. However, the usual caveat about avoiding high sensitivities should be applied to images shot above ISO 3200.

28/30

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Although the Ricoh GR has no built-in electronic or optical viewfinder, two optical

accessory finders are available that slide into the camera's hotshoe. The GV-2 mini viewfinder is the smaller of the two. It is slightly more discreet, with its 85% coverage being bright and clear. The GV-1 finder is larger and offers 90% image coverage, and has guidelines that cover the 28mm equivalent focal length of the lens, and 21mm equivalent when the optional wideangle adapter lens is in use. These finders cost from around £150-£200, and although I found the screen reasonably good on a bright day, I would suggest that anyone thinking seriously about buying the GR should factor in extra cash for a finder – there is something about the Ricoh GR that makes me want to grasp it and hold it to the eye like a traditional compact camera.

Without one of the viewfinders, images must be composed using the 3in, 1.23-million-dot rear screen. With a refresh rate of 60fps, live view is smooth and the image bright and clear. I didn't have too much difficulty shooting in bright sunlight, and the screen is of good quality and capable of displaying fine details.

Finally, the Ricoh GR can also shoot full HD video at 1920x1080-pixel resolution. However, sound is recorded in mono only, but with stereo output. I can't really see that the GR will be used a lot by videographers, so the slightly limited video function should not be much of an issue. However, it is still a nice feature to have for those who like to record short videos of their travels.

8/10

Competition



Fujifilm X100S

TESTED AP 6 APRIL 2013

Nikon Coolpix A

TESTED AP 4 MAY 2013

APART from the Sony Cyber-shot DSC-RX1 with its 24-million-pixel full-frame sensor, the real competition for the Ricoh GR will come from the Fujifilm X100S and Nikon Coolpix A. These cameras each have a 16-million-pixel, APS-C-sized sensor, which is the same as that in the GR. The Nikon Coolpix A also has the same 18.5mm lens as the GR, while the X100S has a slightly longer 23.5mm f/2 lens, which some photographers may prefer.

While it may be hard to separate the Nikon Coolpix A and the Ricoh GR, the Fujifilm X100S has one clear difference – it incorporates a hybrid optical/electronic viewfinder, which is seen by many as the main attraction. Given that the specification of the Ricoh GR and the Nikon Coolpix A are very close, the GR may be the preferred by many.

Verdict

ANYONE who has used a camera in Ricoh's GR series will know that they really are a photographer's camera. The many different custom settings make the camera operate as the user intends, and all shooting features are easily accessed. The basic design and menu layout may not be to everyone's taste, but the Ricoh GR is a tool – and a quality one at that.

With so much competition in the premium compact market at the moment, it can be difficult to know which camera to buy, but the Ricoh has one standout feature – its price. At just £599, the GR is at least £400 cheaper than any of its competitors, but this certainly does not represent a compromise.

We will no doubt do a full comparative test of these cameras in the coming months, but from what I have seen the image quality of the Ricoh GR is a match for its peers. It may well be the large-sensor compact that a lot of people have been waiting for.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Advanced compact										
Rated Very good										
86%										
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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HOW TO IMPROVE YOUR DEPTH OF FIELD



Saturday 6 April 2013

amateur photographer



PAGE 10
HANDS-ON REVIEW

CANON EOS 100D

New 18MP digital SLR:
Smallest and lightest ever

EXHIBITIONS



PAGE 45

NORMAN PARKINSON

Britain's most iconic portrait
and fashion photographer



WIN

£1,900 WORTH OF KIT

APOY: The Animal Kingdom
Win a long-zoom Lumix G5

PAGE 29

THE WORLD'S NO.1 WEEKLY PHOTO MAG

The ultimate lightweight camera? Fast lens, fast AF, super resolution



● 16MP X-Trans sensor



ON TEST

PAGE 51

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FOCUS STACKING SOFTWARE TECHNIQUE
HOW TO IMPROVE YOUR DEPTH OF FIELD



Saturday 6 April 2013

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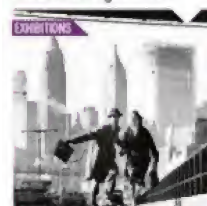


PAGE 10

HANDS-ON REVIEW

CANON EOS 100D

New 18MP digital SLR:
Smallest and lightest ever



PAGE 45

NORMAN PARKINSON
Britain's most iconic portrait
and fashion photographer



WIN

£1,900 WORTH OF KIT

APOY: The Animal Kingdom
Win a long-zoom Lumix G5

PAGE 29

The ultimate lightweight camera? Fast lens, fast AF, super resolution and highly portable



● 16MP X-Trans sensor ● 35mm 1/2 lens ● Small body



ON TEST

PAGE 51

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AskAP

Let the AP team answer your photographic queries

NIKON QUERIES

Q I recently obtained an old Nikon FTn Photomic SLR.

Negotiating the controls is pretty straightforward, but there is no film-rewind button on the base. There is also a small disc on the body with the film speeds written on it, so could Ivor Matanle tell me how to rewind the film?

I'm also looking to buy a macro lens for my Nikon D90. Is there any advantage, apart from focal length, of the Nikon 105mm f/2.8 at more than £600 over the Nikon 60mm f/2.8 at around £400? Will both of these fit my D90?

Norm Firman

A Starting with your macro lens query, both options are fully compatible with your D90 so you will have no problems in that respect. I would choose the 105mm every time, mainly because it will allow a greater working distance between the camera and subject, but also because you have the added advantage of Vibration Reduction. This isn't particularly advantageous for macro shooting, but it does mean that the lens can double as a fast and versatile telephoto lens (roughly 150mm equivalent on your D90).

Alternatively, I would suggest that you consider the highly regarded 90mm Tamron f/2.8 SP Di macro lens as well. It has a similar focal length to the 105mm Nikkor, the same maximum aperture setting and delivers the same high image quality that you would get from the Nikon option. The lens has been around for countless years (right back to the days of Tamron's Adaptall system) and has recently been updated to include an Ultra Sonic Drive (silent)

motor and Tamron's Vibration Control system. However, as this is also around the £600 mark it is not that dissimilar to the price of the Nikkor lens, although you can get the non-USD/VC option for less than £400.

As for your Nikon FTn, Ivor Matanle says: 'The Nikon F shares with various vastly inferior Soviet cameras the ability to cause considerable confusion when it is time to rewind the film, as there is no rewind button. Instead, there is a ring around the shutter button that has to be lifted and turned to "R" to release the film-transport mechanism. Then the film can be rewound in the usual way. The key thing is to remember to turn the ring back to "A" (Advance) before reloading the camera.'

'I suspect that the "disc with film speeds on it" refers to the ASA film-speed-setting dial on the FTn metering head, which has to be set to the appropriate ISO/ASA rating of the film in use for the camera's exposure meter to give correct exposure readings.'

Chris Gatcum



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

The SB-700 Speedlight is very versatile and more affordable than the top-of-the-range SB-910



FLASH CHOICE

Q I have a Nikon D300 DSLR and am considering buying a flash system. Which flashgun should I purchase as a start? Also, are there any books that you would recommend that explain the Nikon flash system and its operation?

William Doyle

A I cannot tell you what flash you should buy, but I can give you a few recommendations. If it is a 'money-no-object' exercise and you need a bounce-and-swivel head, high power and full wireless control, then the top-of-the-range SB-910 Speedlight is the obvious choice.

However, as most people won't even begin to take advantage of all its features, you may be better off looking at something slightly lower down the Speedlight range. An SB-700 would be at the top of my list. It has a good range (guide number 28m @ ISO 100/35mm); is very versatile in terms of tilting and turning the flash head and using it wirelessly, away from your camera; and at around £250 it's considerably cheaper than the top-end model. You should also have no compatibility issue if you later decide to add additional Speedlights to your kit (for multi-light set-ups).

If that's more than you are willing to spend, you have two choices: drop down the Speedlight range to the entry-level SB-400, or consider non-Nikon brands.

FROM THE AP FORUM

Kit suggestions

bench_ubbster asks What kit should I take to a photography day at the British Wildlife Centre? From what I understand, I can get in the enclosure with the animals so the view will be unobstructed. I was going to keep things simple and take my

AP GLOSSARY

iTTL FLASH CONTROL

iTTL (intelligent through the lens) flash control is Nikon's term for the flash-exposure system used by all its current DSLR models (the Canon equivalent is E-TTL). It operates on a pre-flash basis, which means that a very brief burst of flash is fired *before* the mirror is raised (on a DSLR) and the shutter opened. In a split second, the amount of light reflected off the subject by

the pre-flash is measured, taking into account the subject distance (if you're using a D lens), to determine the power for the main flash. The mirror then flips up, the shutter opens, the main flash is fired and your exposure is made. This all happens in such a short time that there is no noticeable delay and the pre-flash appears to be part of the main flash exposure.

The SB-400 doesn't have a zoom head (although it can be tilted to bounce the flash), isn't compatible with Nikon's Advanced Wireless Lighting (AWL) system, and with a guide number of 21m @ ISO 100/35mm it is not that powerful. That said, it will only still set you back around £130, so it's a considerably cheaper option if you are simply looking for a hotshoe-mounted 'fill flash'.

Alternatively, for a similar price you could get a third-party flash such as the Nissin Di622-II. This is broadly comparable to the SB-700 in terms of its spec (GN32m @ ISO 100/35mm, iTTL control, and bounce-and-tilt head), although it's a less refined package.

As for a book, I would suggest you take a look at *The Nikon Creative Lighting System: Using the SB-600, SB-700, SB-800, SB-900, SB-910, and R1C1 flashes* by Mike Hagen (although only if you opt for one of the Nikon flashes listed in the title). The book not only provides you with an in-depth look at Nikon's iTTL system (and how to use it), but also contains sections dedicated to specific flash models. While this means some of the information will not be relevant to your particular flash, the section that is relevant will

certainly help you better understand your particular unit.

Chris Gatcum

IPAD CONNECTION

A With reference to the answer to Craig Holtz's question about storing photos on an iPad (AP 20 April), Chris Gatcum's answer is technically correct, but is incomplete. The largest storage available on an iPad is 64GB. Not so long ago this would have sounded huge, but in today's photographic terms it is probably merely adequate. Craig uses a Canon EOS 7D, which is an 18-million-pixel camera, so the raw files will be about 30MB (or, roughly, 33 images per GB).

If Craig has the largest-capacity iPad he will be able to store up to 1,800 images, which may be sufficient for his proposed trip. However, if, as is more likely, he has a 16GB iPad and he also wants to use it for entertainment, music and videos, then the space available for photographs is going to be limited. London, Paris and Rome are all very photogenic cities, so I would suggest that carrying only an iPad will be restrictive. Obviously, the whole situation changes if Craig shoots JPEGs.

GR Gale

17-40mm and 70-200mm lenses with an extension tube for any close-ups. I could go longer and I do have 50mm and 100mm macros, but I wasn't going to take these.

Should I take a flash or will that scare off the animals? Should I take something to lie on? I imagine a tripod or monopod would be useless. Should I take titbits to reward particularly photogenic animals?

Spinno replies The only thing I noticed you didn't mention was the camera...

Daft_biker replies I'd probably use just the 70-200mm and the 100mm macro for anything

closer than the zoom likes. It makes lens choice easy when you are there, so you are free to concentrate on other things.

IvorETower replies I've been to a couple of wildlife centres, but not for any tuition. I would suggest that you will need a longer focal length, such as a 150-500mm, rather than shorter.

Bejay replies Your kit sounds fine, with the long zoom the most useful. You'll want to be handholding and moving so a tripod is unnecessary. If you are on organised shoot they should provide mats for lying on. You won't need to take any food, as the staff will do the enticing.

In next week's AP

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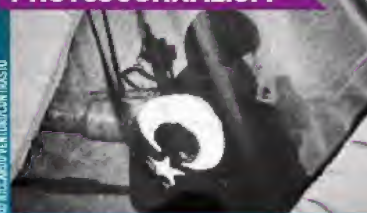
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ALL PICTURES © JOHN BURKE

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At the heart of the image

Star student



John Burke

Enrolled on: Diploma
in Digital Photography

Age: 56

Occupation: Chief
engineer, working for an
automotive consultancy
designing vehicle
transmissions

Equipment: Nikon D5100
with 35mm and 18-55mm
lenses

Q When did you first become
interested in photography?

A I became interested in
photography in my late teens.
I used a Kodak Brownie film camera
to take landscapes and sunsets on
the Gower Peninsula in South Wales.
My first 'real' camera was a Pentax
Spotmatic SLR that I used to take
images of my new growing family.

Q What do you enjoy most
about photography?

A I enjoy finding interesting
images outdoors, especially with
interesting viewpoints or
natural features.

Q What are you hoping
to achieve with your
photography?

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is one of the largest and most
vibrant photographic
education communities
in the world.

A I want to make more of the
camera settings so they
become second nature, and thus
enable me to focus on and improve
my image opportunities.

Q Where is the most
enjoyable location to
take photographs?

A Outdoors on holiday is always
enjoyable and relaxing.

Q Why did you decide to enrol
on the SPI course and how
have you enjoyed it so far?

A After taking the main pictures
at a relative's wedding last year,
I decided to 'formalise' my learning. I
am enjoying the practical exploration
of the core elements, such as camera
settings and software enhancement,
and understanding the factors that
have been skirted over in the past.

WE SAY John is an exceptional
student. His photographs display a
sense of meaningfulness and self-
confidence, and this has become
more apparent as he completes
each module. It is important for
photographers to display their
passion and John does just that.
Well done!



Panasonic Lumix DMC-XS1

With compact cameras often too big to be pocketable, and smartphone sensor and lens technology still limited, **Callum McInerney-Riley** asks whether the **Panasonic Lumix DMC-XS1** strikes a happy medium

DATAFILE

RRP
£108.99
Street price
Around £94
Sensor
16.1-million-pixel, 1/2.33in,
CCD sensor (7.66 x 6.17mm)
Output size
4608 x 3456 pixels
File format
JPEG, MPEG
Lens
24-120mm (equivalent)
f/2.8-6.9
Sensitivity
ISO 100-1600 (High-
Sensitivity mode
1600-6400)
Exposure modes
Program AE
Exposure metering
Intelligent multiple
White balance
Auto, daylight, cloudy,
shade, incandescent
white set
LCD
2.7in, 230,000-dot
TFT screen
Focus modes
Normal, quick AF,
continuous AF
Memory card
Micro SD
Power
Li-Ion battery pack 690mAh
Weight
103g (including battery
and memory card)
Dimensions
93.8 x 53.5 x 17.6mm

AT 14MM deep, the Panasonic Lumix DMC-XS1 has the thinnest body profile of any camera of its type. Incredibly, given its size, it features a 5x optical zoom lens, which is impressive as it is not much thicker than a mobile phone.

FEATURES

Inside its ultra-compact body the Panasonic Lumix DMC-XS1 carries a 16.1-million-pixel CCD sensor. This is a 1/2.33in-type (7.66x6.17mm), which is a fraction smaller than the sensors found in most other consumer-level compacts, but bigger than the average smartphone sensor.

As a consequence of its small size, the sensor's sensitivity range is limited to ISO 100-1600, although a High-Sensitivity mode is selectable from the scene modes. In High Sensitivity (ISO 1600-6400), the resolution is scaled down to 3 million pixels or lower to aid noise reduction.

To allow the body to be so compact, Panasonic has opted to use Micro SD removable memory, yet despite all the space-saving the XS1 still sports a large 2.7in, 230,000-dot LCD screen.

The XS1 also features a 24-120mm

(equivalent) f/2.8-6.9 wideangle lens with 5x optical zoom. This is stabilised using Panasonic's Mega OIS image stabilisation system, and has an additional 8x digital Intelligent Zoom.

BUILD AND HANDING

The XS1's standout feature is its incredibly compact size, and at just 14mm (or 17.6mm with lens housing) – it is ultra slimline. The exact dimensions are 93.8x53.5x17.6mm, making it one of the smallest and thinnest compact cameras on the market.

The styling of the camera is exceptional. The model we reviewed has a two-colour finish, with the body primarily a very sleek-looking high-gloss white. Black, red and violet finishes are also available, as well as patterned versions, such as leopard print.

The camera has a simple, standard control layout with raised buttons that are easy to find when looking at the rear LCD. The menus are limited and basic, although this does make them very easy to use.

PERFORMANCE

The XS1 does not have Wi-Fi connectivity, but that is to be expected for a camera that can be bought for a street price of under £100.

A big advantage with using Micro SD memory cards is that they are compatible with many smartphones. Simply removing the card from the camera and inserting it into a smartphone means the emailing and sharing of photos online is easy.

The battery drained quicker than expected

and, despite Panasonic's claim that the XS1 can take 260 pictures before needing a recharge, it wasn't too long before a low-battery warning appeared. Thankfully, though, the XS1 is charged via USB, so it can be powered-up via a laptop or an external power pack.

The LCD is responsive and only becomes difficult to see at sharp angles or in very bright places. The resolution at 230,000 dots is very low in comparison to a smartphone, but fairly standard for most compact cameras around the same price.

There is a high level of noise in images at ISO 400 and above. In-camera noise reduction is applied, but this causes a slight loss of detail.

White balance and colour are as consistent as can be expected. Similarly, the AF is reasonably fast and accurate. **AP**

Verdict

OVERALL, the Panasonic Lumix DMC-XS1 is very stylish, small and light. This

makes it an ideal 'carry-anywhere' camera, and one gifted with a performance on a par with or better than similarly priced compacts and top-end smartphones. On top of that, it has the added advantage of its zoom lens.





Rather than
focusing on just
the petals of the
flower, try to
capture the
whole scene

AP expert guide to shooting...

Creative wild flowers

As summer arrives, it's time to head outside and take some shots of Britain's native wild flowers. **Richard Sibley** explains the best ways to photograph them and talks to flower photographer **David Price** about his striking images

MOST photographers have, at some point, trained their camera on a vase of flowers or flowerbed. However, what is more of a challenge is photographing the wild flowers readily found all over the country at this time of year, and often in the most random of places.

Many of us are all familiar with buttercups, dandelion clocks, bluebells, snowdrops, ox-eye daisies and poppies, but there are other, less celebrated yet still photogenic wild flowers growing in fields, hedgerows, gardens and woodlands. Photographing these flowers can be a challenge that requires a particular range of skills and a methodical approach, as well as a splash of lateral thinking.

For example, it is interesting to take a slightly wider view when photographing wild flowers – rather than filling almost the entire frame with just flower – to include the background and make it a scene rather than merely a study of the flower.

LENS CHOICE

One of the first decisions to make is which lens to use. This will, of course, be determined by what you've got, but also by the type of image you wish to take. Generally, a lens with a close minimum focus distance, such as between 10cm and 30cm, is required. This doesn't necessarily mean a macro lens, but that would be my recommended choice.

As you will want to capture some of the surroundings, as well as the main flower, a fairly wide macro lens with a 40–60mm focal length will be a good option. These are the cheapest macro lenses to buy and a good choice if you are just getting started in macro photography. This focal length will allow you to get close enough to the flower to make it a good size within the frame,

yet have an angle of view wide enough to capture any interesting background subjects or striking light and shadow patterns created by the out-of-focus areas in the shot. Bear in mind, though, that the use of a longer-focal-length lens will mean being a little further back from the subject and, with a narrower angle of view, far less background can be captured with the main subject.

Depending on the aesthetic you are looking for, older lenses are also useful. This is because they will usually be softer than modern lenses when shooting with the aperture fully open, and also more prone to flare – both characteristics that can help give the images a softer, ethereal feel. One of my favourite older lenses for this type of shot is the 1950s Nikkor 55mm f/3.5. I bought mine for just £40, so if you don't own a suitable lens, there are affordable options.

DEPTH OF FIELD AND APERTURE SELECTION

With a very close focusing distance, it is possible to have extremely shallow depth of field and create some lovely out-of-focus areas. Obviously, the chosen aperture will determine the depth of field and just how much detail it holds, but even an aperture of f/5.6 can create smooth out-of-focus areas.

Generally, a single flower should be the focus of the image, so the background needs to be blurred as much as possible to focus attention on the subject. Shooting with the aperture wide open may not create a large enough depth of field to get the whole flower in focus, so try taking the shot with the lens stopped down a little. In fact, try a few different aperture settings. Fine detail can be difficult to judge on a rear camera screen as the on-screen previews are usually created from lower-resolution JPEGs.



COMPOSITION, ANGLE OF VIEW AND STABILISATION

As fine-art photographer David Price explains on page 60, it is necessary to get as low as possible to really capture great photos of wild flowers. Ideally, you want to be at eye-level with the flowers, which will inevitably mean getting muddy knees.

With a shallow depth of field it is easy for the subject to drift in and out of focus, so it is best to minimise any movement from both the camera and the subject. This means using a tripod with a low minimum shooting height, although if your tripod won't adjust to the required level a GorillaPod or beanbag is a good alternative. While not essential, a camera with an articulated screen or a live-view mode can make the process of framing and focusing much easier.



Above: In a matter of seconds the light can change quite dramatically, so take more than one photograph



© RICHARD SHELLEY

When composing your shot, use the tried-and-tested rule of thirds to place your subject within the frame. This will leave plenty of space around the subject for the viewer's eyes to wander and study the shapes created by the out-of-focus background.

Also look for patterns. If there is a small group of flowers, try composing your shot in such a way that they create a line of colour that leads the eye to the main focus point.

EXPOSURE SETTINGS AND SECURING THE SUBJECT

When it comes to achieving a blur-free main subject, wind can be a problem as flowers are easily moved by even a light breeze. In such conditions a reasonably fast shutter speed is required. In bright weather this shouldn't be an issue, and given that a fairly shallow depth of field is recommended the camera's ISO sensitivity should be set to between ISO 100 and 400 to enable a shutter speed of around 1/500sec.

If you find that wind is a problem when taking your photographs of wild flowers, you can secure the stem to minimise movement. This can be done with a stick or small piece of cane, with the stem kept in position with a piece of wire or a small clip. The thin canes and clips that come with pot plants such as orchids are ideal, although you may want to cut the cane to a shorter size to make sure it isn't included in the shot.

The use of a windbreak is another way to help prevent the breeze moving the wild flower. Depending on the height of the flowers being photographed, even something as simple as placing a backpack close to the flower to block the wind can help. However, you can take this one step further by using a sheet of card pegged to two canes that you have poked in to the ground, in much the same way as you would use a windbreak on the beach.

LIGHTING

Light can change very quickly when photographing flowers. There is obviously the change in light as the sun disappears behind clouds, but if you are photographing in woodlands or in meadows, the movement of trees, shrubs and other plants can dramatically change the appearance of the subject or background in a fraction of a second.

On page 60, David Price describes how flowers also provide a showcase for light. 'While the flowers are the obvious focus of much of my work, the light is just as important,' he explains. 'It can dance when it's allowed to, and the right light at the right moment can make an enormous difference to a photograph.'

Remembering that it takes just a fraction of a second for the light to change, it is worth setting your camera to burst shooting mode and firing a sequence over a second or two. This will give you a choice of different



© JIMMY HARRIS

WHAT TO SHOOT

Use books and websites to identify the flowers you shoot

THERE are hundreds of wild-flower species in Britain, and it depends on the time of year and the part of the country you are in as to which ones you are likely to see. Bluebells, snowdrops, dandelions, daisies and primroses are fairly common, but there are so many species that you may not know the name of some of the flowers you are photographing.

If you want to identify the flowers in your photographs there are a number of useful books available, including the *Collins Complete Guide to British Wild Flowers*. There are also websites, such as www.wildflowerfinder.org.uk with its comprehensive database, that you can visit. Another site, www.plantlife.org.uk, offers information about Britain's wild flowers, and highlights a number of the plants that are fast disappearing from our fields and hedgerows. The site also conducts surveys on the plant life in particular areas, so you can do your bit by helping to update the records.

Bear in mind that, due to the late spring this year, many plants are flowering around 2-3 weeks later than usual.



© RICHARD SHELLEY

Left: A stick and a clothes peg can help to keep a flower in position and reduce the amount it will blow in a breeze. Just make sure you keep the stick and peg out of the shot

Right: The differences in aperture can have a dramatic effect on the depth of field, and therefore the overall aesthetic of the image

Look out for particularly strong colours that will work well against beautifully soft muted backgrounds



© DAVID PRICE

‘In a field or meadow the soft warm light at sunrise and sunset can be perfect, while in a woodland it may be best to shoot in the middle of the day’



© RICHARD SMITH

images, and there may be a perfect one where the lights hits the subject or background in just the right way.

I prefer a natural approach, and sometimes using a fill-in flash can look unnatural. However, a small reflector, such as a piece of card, can be used to bounce some light onto the subject. Given that your camera should be supported in some way, and ideally you will be using a remote release or self-timer to trigger the camera's shutter, you should have a hand free to place the reflector in an appropriate position to add a highlight or fill in any shadows.

Another option is to use some tracing paper as a diffuser to soften the light falling on the flower, which will help reduce contrast. If the paper isn't strong enough you can fold it in half, but make sure that the shadow of your hand holding the tracing paper is not in the shot.

When it comes to what time of day to shoot, there is no right or wrong answer as it very much depends on the location. For instance, in a field or meadow the soft warm light at sunrise and sunset can be perfect, while in a woodland it may be best to shoot in the middle of the day when the light filtering through the trees can act as small spotlights. Look out for flowers lit in this way as they are ideal subjects.



FINE-ART FLOWERS

David Price has built up a striking collection of wild-flower photographs. He talks to Richard Sibley

‘THERE is so much potential in flowers, yet they are often seen as being over-photographed and uninteresting,’ says fine-art photographer David Price. ‘However, like any other subject, the more you look, the more you uncover different viewpoints and aspects.’ One of the key features of David’s photographs is the extremely low angle at which he shoots wild flowers. Although this may go unnoticed when initially examining his images, when you look more closely you realise that virtually all of them are taken with the camera very low to the ground.

‘Many people say that the best way to shoot children is to get down to their level,’ he says, ‘and I find it’s the same with flowers. There’s a completely different world down below the petals, so try shooting from the flower’s perspective.’ This means David has a very stylised view of the flowers and their surroundings – one that is far removed from the close macro shots of petals and stamen of flowers in vases under studio lights.



Above: Soft colours give David Price’s images a dream-like quality

Below: Shooting at the height of the flowers is key to producing a striking photograph



‘I have no rules when it comes to post-processing: the aim is just to achieve an end result that is pleasing to the eye’

To isolate the flower against the surroundings, David uses a very shallow depth of field, usually created by using his Canon EOS 5D Mark II and a Canon 50mm f/1.4 or 135mm f/2L lens. ‘I use a shallow depth of field for three main reasons,’ he says. ‘First, it isolates the subject, focusing the eye on the flower or the petal and letting the background provide a sense of emotion rather than concrete shape. Second, I am fascinated by the shapes and forms created in the bokeh [the out-of-focus part of the photograph]. I’ve stopped seeing the roses or the bench or the railings behind the flower and now see dots of red or a patch of green or some blurry black stripes. Third, the isolation and the bokeh provide a delicacy and a gentleness to the overall sense of the photo.’

When it comes to exposure settings, David uses aperture priority and evaluative metering, but he always watches for blown highlights. ‘I rarely alter exposure in the camera unless it’s so bright that highlights are getting blown, which can certainly be a problem if shooting into the sun,’ he says.

CREATING A STYLE

Flowers are one of the most popular photographic subjects. With so many images having been taken, trying to come up with a style that is a little different can be difficult. However, David’s combination of a very low shooting angle, shallow depth of field and

choice of editing makes the images stand out somewhat from many others of flowers, particularly wild flowers.

‘To begin with, I had little sense of what I could and wanted to achieve when editing,’ he explains. ‘Over time, though, I realised how to perform the right steps to create particular scenes or effects. I’m really trying to create an imagined world.’

When editing images that have very strong highlights or shadows, as is inevitable when shooting wild flowers from a low angle, it is important to shoot raw files.

‘I shoot everything in raw and post-process almost exclusively in Adobe Lightroom,’ says David. ‘Very occasionally I’ll use Adobe Photoshop if there’s something Lightroom can’t handle, but that’s rare. I have developed a few Lightroom presets that I sometimes use as starting points for processing, but usually I already have a rough idea of what I want to achieve and how to achieve it.’

‘I tend to play with the levels, exposure, saturation and vibrance, and often use the different colour channels to dampen or emphasise a particular tone,’ he adds. ‘I have no rules when it comes to post-processing: the aim is just to achieve an end result that is pleasing to the eye or evokes something in me. I’ll often return to a shot a few days, months or even years later and find something else to try with it.’ **AP**

To see more of David Price’s work, visit his website at www.sparksoffire.com

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Metz SCA 386	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-45	5199	45-85 F4.5 FA M-box	5149
Lens Hood 65-80	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-46	5199	45-85 F4.5 FA M-box	5149
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Motorwinder	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-48	5199	45-85 F4.5 FA M-box	5149
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G18 Ext Tube box	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-52	5199	45-85 F4.5 FA M-box	5149
Poland Back	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-53	5199	45-85 F4.5 FA M-box	5149
Speed Grip	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-54	5199	45-85 F4.5 FA M-box	5149
AE Prism Early	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-55	5199	45-85 F4.5 FA M-box	5149
AE Prism Early	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-56	5199	45-85 F4.5 FA M-box	5149
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7D body box	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-60	5199	45-85 F4.5 FA M-box	5149
50D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-61	5199	45-85 F4.5 FA M-box	5149
40D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-62	5199	45-85 F4.5 FA M-box	5149
30D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-63	5199	45-85 F4.5 FA M-box	5149
20D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-64	5199	45-85 F4.5 FA M-box	5149
500D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-65	5199	45-85 F4.5 FA M-box	5149
400D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-66	5199	45-85 F4.5 FA M-box	5149
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500D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-69	5199	45-85 F4.5 FA M-box	5149
400D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-70	5199	45-85 F4.5 FA M-box	5149
30D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-71	5199	45-85 F4.5 FA M-box	5149
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500D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-73	5199	45-85 F4.5 FA M-box	5149
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30D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-75	5199	45-85 F4.5 FA M-box	5149
20D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-76	5199	45-85 F4.5 FA M-box	5149
500D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-77	5199	45-85 F4.5 FA M-box	5149
400D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-78	5199	45-85 F4.5 FA M-box	5149
30D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-79	5199	45-85 F4.5 FA M-box	5149
20D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-80	5199	45-85 F4.5 FA M-box	5149
500D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-81	5199	45-85 F4.5 FA M-box	5149
400D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-82	5199	45-85 F4.5 FA M-box	5149
30D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-83	5199	45-85 F4.5 FA M-box	5149
20D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-84	5199	45-85 F4.5 FA M-box	5149
500D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-85	5199	45-85 F4.5 FA M-box	5149
400D body	TAM 18-270 F3.5/5.6			GH1780QR	5139	30 F4.5 box	5199	SB-86	5199	45-85 F4.5 FA M-box	5149
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Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



NEW!!
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Power to Generation M.

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls & superb low-light performance for stunning images.



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Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£278.00**
 EOS 1100D + 18-55 IS II **£309.00**

Add a Tamron 70-300mm f/4-5.6 Di LD Macro 1:2 for only **£89.00** when bought with the EOS 1100D

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£379.00**
 EOS 600D + 18-55 IS II **£435.00**

Purchase the EOS 600D between 1st May & 31st July 2013 and claim **£30 cashback** from Canon.

Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£604.00**
 EOS 60D + 17-85 IS **£839.00**

Add a Canon BG-E9 battery grip for only **£139.00**

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" ClearView II LCD



EOS 7D Body Only **£1,019.00**
 EOS 7D + 17-40 L **£1,638.00**

Add a Canon LP-E6 spare battery for only **£64.00**

Canon EOS 6D

- ▶ 20.2 megapixel full-frame sensor
- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
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Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6fps continuous shooting
- ▶ ISO 100-25,600 sensitive
- ▶ Full HD video with manual control



EOS 5D Mk III Body Only **£2,335.00**
 EOS 5D Mk III + 24-105 IS USM **£2,975.00**

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- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H204800
- ▶ 61-point AF system
- ▶ Full HD 1080p EOS movie



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24mm f/2.8 IS USM	£585.00	400mm f/2.8L USM IS II	£8,295.00	24-70mm f/4.0L IS USM	£1,269.00
28mm f/2.8 STM	£369.00	400mm f/4.0 DO L USM IS	£5,195.00	24-105mm f/4.0L IS USM	£819.00
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50mm f/1.4 USM	£279.00	TSE 45mm f/2.8	£1,099.00	70-200mm f/4.0L IS USM	£889.00
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MP-E 65mm f/2.8	£608.00	EF-S 15-85mm f/3.5-5.6 IS USM	£1,099.00	70-300mm f/4.5-5.6D USM	£1,099.00
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100mm f/2.8 USM Macro	£421.00	EF-S 17-85 f/4.0-5.6 IS USM	£319.00	200-400mm f/4.0L USM IS	£11,999.00
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180mm f/3.5L USM Macro	£1,169.00	EF-S 18-55mm IS II (No packaging)	£75.00	EF 12 II Extension Tube	£79.00
200mm f/2.0L IS USM	£4,495.00	EF-S 18-135mm IS STM	£344.00	EF 25 II Extension Tube	£139.00

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AF-D 14mm f/2.8D £1,099.00	35mm f/1.8 AF-S DX £155.00	AF-S 85mm f/1.8G £379.00	AF-S 300mm f/4 D IF-ED £1,029.00	AF-S 17-35mm f/2.8 IF-ED £1,499.00	AF-S 24-120mm f/4G ED VR £810.00
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AF-D 24mm f/2.8D £369.00	AF 50mm f/1.4D £244.00	PC-E 85mm f/2.8D ED £1,339.00	AF-S 600mm f/4G ED VR £7,069.00	AF-S DX 18-55 f/3.5-5.6G II £127.00	AF-S 55-200mm f/4-5.6 VR £143.00
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AF-S 28mm f/1.8G £505.00	AF-S 60mm f/2.8G Micro ED £404.00	AF-D 200mm f/4D IF ED £1,179.00	AF-S 14-24mm f/2.8G ED £1,315.00	AF-S 24-70mm f/2.8G ED £1,245.00	AF-S 70-300mm IF ED VR £399.00
AF-S 35mm f/1.4G £1,299.00	AF-S 85mm f/3.5G DX Micro £375.00	AF-S 200mm f/2G ED VR II £4,109.00	AF-S 16-35mm f/4G ED VR £829.00	AF-D 24-85mm f/2.8-4 £559.00	AF-D 80-400mm ED VR £1,099.00

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SRP £799.99

SIGMA

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In stock!

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SRP £449.99

SIGMA

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 f/2.8 DG OS HSM

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NEW!

Only £2,799.00 Sigma 105mm DG MC UV filter only £99.00 with this lens!

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30mm f/1.4 EX DC HSM	£259.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
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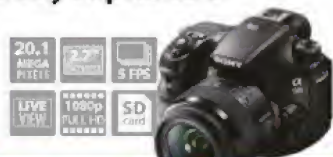
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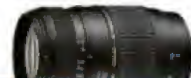


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CUSTOMER REVIEW: D600 Body
★★★★★ "Superb replacement for D700"
AlphaMort - N.W. England

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CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
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CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM
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1080p movie mode
Full Frame CMOS sensor



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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
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Full Frame CMOS sensor



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CUSTOMER REVIEW: 5D Mark III
★★★★★ "Mind blowing clear photography" Zito - Ireland

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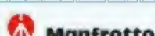


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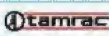
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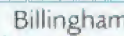
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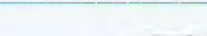
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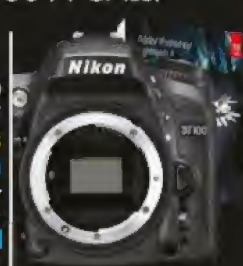
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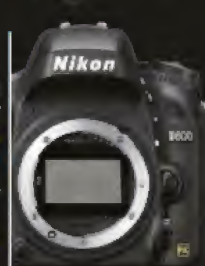
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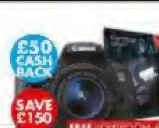
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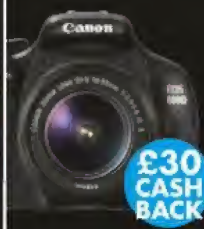
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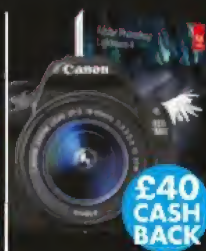
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No.26 Photo Black	£7.99 4.7ml		
No.26 CMY, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL CMY, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



Canon Compatibles

BCI3e Black 26ml	£2.99
BCI6 B/C/M/Y 15ml	£2.99
BCI6 P/CM/RY 15ml	£2.99
PGI5 Black 26ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 15ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 10ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 26ml	£13.99
PG50 Black 26ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 38ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 5ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 CMY/PC/PM each	£22.99
No.364XL Black 18ml	£9.99
No.364XL CMY 11ml each	£8.99



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.43XL Colour	£29.99
No.44XL Black	£25.99
No.100 Black	£15.99
No.100 Cyan / Mag / Yellow	£9.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 CMY	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 CMY	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 CMY	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL CMY	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Black Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Black Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD
As an Ilford Pro Centre, we stock the complete range of Ilford Galleries papers, including 17, 24 and 40 inch rolls. Below is just a selection.

Photo Glossy Paper 260g, A4, 20	BOGOF £7.99
Smooth Gloss 260g, 6x4, 100 sheets	£12.99
Smooth Gloss 260g, 7x5, 100 sheets	£17.99
Smooth Gloss 260g, A4, 25 sheets	+10 FREE £10.99
Smooth Gloss 260g, A3, 25 sheets	£24.99
Smooth Gloss 260g, A3, 25 sheets	£29.99
Smooth Pearl 260g, 6x4, 100 sheets	£12.99
Smooth Pearl 260g, A4, 25 sheets	+10 FREE £10.99
Smooth Pearl 260g, A3, 25 sheets	£24.99
Smooth Pearl 260g, A3, 25 sheets	£29.99
Smooth H/weight Matt 260g, A4, 50 sheets	£14.99
Smooth Lustre Duo 260g, A4, 25 sheets	£12.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99
Gold Mono Silk 270g, A4, 25 sheets	NEW £19.99
Fine Art Smooth 220g, A4, 25 sheets	NEW £27.99
Fine Art Textured 220g, A4, 25 sheets	NEW £27.99

ICC profiles available for all Ilford papers

PermaJet
As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 260g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 25	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 260g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 260g, A4, 25	£24.99
NEW Fibre Base Distinction 380g, A4, 25	£25.99
Smooth Fine Art Portfolio 260g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured Fine Art Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Hahnemühle
FINE ART
Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Dürer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Sugar 260g, A4, 25 sheets	£27.99
Bamboo 300g, A4, 25 sheets	£24.99
Photo Rag 300g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 260g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Fotospeed
As an Official Fotospeed Stockist we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50	£17.99
Pigment Friendly Lustre 270g, A4, 50	£17.99
Pigment Friendly Satin 270g, A4, 50	£17.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NT Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

NEW LOWER PRICES

SanDisk

SanDisk Blue C4: 5MB/s

2GB SDR	£4.99 £4.99
4GB SDR	£12.41 £12.41
8GB SDR	£24.10 £24.10
16GB SDR	£48.20 £48.20

SanDisk Ultra C6: 30MB/s

4GB SDR	£16.55 £16.55
8GB SDR	£33.10 £33.10
16GB SDR	£66.20 £66.20

SanDisk Extreme C10: 30&45MB/s

4GB SDR	£24.55 £24.55
8GB SDR	£49.10 £49.10
16GB SDR	£98.20 £98.20
32GB SDR	£196.40 £196.40

SanDisk Ultra 30MB/s

4GB SDR	£16.55 £16.55
8GB SDR	£33.10 £33.10
16GB SDR	£66.20 £66.20

SanDisk Extreme 60MB/s

8GB SDR	£33.10 £33.10
16GB SDR	£66.20 £66.20
32GB SDR	£132.40 £132.40
64GB SDR	£264.80 £264.80

SanDisk Ultra C10: 30MB/s

8GB SDR	£16.55 £16.55
16GB SDR	£33.10 £33.10
32GB SDR	£66.20 £66.20
64GB SDR	£132.40 £132.40

Lexar

Compact Flash: 800X

8GB 120MB/s	£177.58 £177.58
16GB 120MB/s	£355.16 £355.16
32GB 120MB/s	£710.32 £710.32

Compact Flash: 1000X

16GB 150MB/s	£177.50 £177.50
32GB 150MB/s	£355.00 £355.00

SDHC Class 10: 400X

8GB 30MB/s	£126.73 £126.73
16GB 30MB/s	£253.46 £253.46
32GB 30MB/s	£506.92 £506.92

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s	£39.99 £14.99
16GB 75MB/s	£79.99 £19.99
32GB 75MB/s	£159.99 £39.99

Compact Flash: 1000X

16GB 150MB/s	£39.99 £49.99
32GB 150MB/s	£79.99 £84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power NiMH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 100mAh Duracell	£6.99
AAA 150mAh Duracell	£6.99
AA 250mAh GP	£9.99
AA 250mAh Amstrad	£13.99
AA 250mAh Duracell	£14.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and NiMH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 50mAh equivalent (4)	£5.99
AA 250mAh equivalent (4)	£7.99

Ultimate Lithium

Energyizer Ultimate Lithium - The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£17.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumac. All batteries come with a 2 year guarantee.

NB-2LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
NB-10L for Canon £12.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP95 for Fuji £12.99
NP140 for Fuji £12.99
NP150 for Fuji £12.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL3A for Nikon £9.99
EN-EL3E for Nikon £14.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £19.99
EN-EL15 for Nikon £24.99
EN-EL19 for Nikon £12.99
LI-102B for Nikon £14.99
LI-102B for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-5005 for Panasonic £9.99
CGR-5006 for Panasonic £9.99
CGA-5007 for Panasonic £9.99
DMW-BCG10 for Panasonic £19.99
DMW-BCJ13 for Panasonic £19.99
DMW-BCK7 for Panasonic £19.99
DMW-BLB13 for Panasonic £19.99
DMW-BLE9 for Panasonic £14.99
DMW-BM99 for Panasonic £24.99
D-L150 for Pentax £12.99
D-L190 for Pentax £12.99
D-L109 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

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SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Holder Macro	£6.99

P-Type Filter Wallet

As smooth cushioned filter holder, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing depth in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

Many more P-Type filters in stock!

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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Hard Graduated	£11.99
ND2 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND8 Hard Graduated	£13.99
ND8 Soft Graduated	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Light Diffuser	£9.99
Strong Diffuser	£9.99
Starburst 4x, 6x, 8x	£12.99
Close-Up +1, +2, +4	£9.99
80A, 80B, 80C	£9.99
81A, 81B, 81C	£9.99
82A, 82B, 82C	£9.99
85A, 85B, 85C	£9.99
Red, Orange	£9.99
Yellow, Green	£9.99

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm SkyLight	£7.99
55mm SkyLight	£8.99
58mm SkyLight	£9.99
62mm SkyLight	£10.99
67mm SkyLight	£11.99
72mm SkyLight	£13.99
77mm SkyLight	£16.99

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8	£11.99
55mm Starburst x4/6/8	£11.99
58mm Starburst x4/6/8	£11.99
62mm Starburst x4/6/8	£11.99
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55mm Starburst x4/6/8	£11.99
5	

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/SI

Bronica ETRS/SL			35 35mm/F3.5 5.8 USM	E-174
ETRS Complete	•	ACHM Prism + Grp	50mm f/1.21 USM	E-199
ETRS Complete	•	Plain Prism	55 200mm/F4.5 5.8 USM	Unused E-9
ETRS Complete	•	E-1249 E-229	55 200mm/F4.5 5.8 USM	E-100
ETRS Complete	•	ACHM Prism	70 200mm/F2.8 L5 USM 0	E-101
ETRS Complete	•	SpeedRing		E-102
ETRS Complete	•	E-1199	70 200mm/F4.1 USM	E-103
ETRS Complete	•	AL Motor Prism	70 200mm/F4.1 USM	E-104
35mm F3.5 PL Flashyde	•	E-1699 E-749	70 210mm F3.5 PL USM	E-111
35mm F3.5 PL Flashyde	•	E-1419	70 210mm F3.5 PL USM	E-112
45 30mm F4.5 F-8 PE	•	E-2399 E-449	70 200mm F4.5 F-8 L USM	E-105
50mm F3.8 L	•	E-1349	75 300mm/F4.5 5.8 USM	E-106
50mm F2.8 L	•	E-1399	75 300mm/F4.5 5.8 EF	E-107
75mm F2.8 EF	•	E-179	100mm F2.8 USM Macro	E-108
75mm F2.8 PL	•	E-179	100 300mm F4.5 5.8 USM	E-109
100 220mm F4.0 PL	•	E-1409	100 300mm F5.6 EF	As Seen E-2
135mm F4 PL	•	E-1179	100 300mm F5.6 PL L	E-110
150mm F3.5 E	•	As Seen / Unused E-1129	100 400mm F4.5 5.8 L5 USM	E-111
150mm F4 PL	•	E-1129 E-146	100 400mm F4.5 5.8 L5 USM	E-112
200mm F4 PL	•	E-146	100 400mm F5.6 Macro USM	E-113
200mm F4.5 E	•	As Seen / Unused E-1249	140mm F2.8 USM	E-125
200mm F4.5 PE	•	E-1 / Unused E-1279	400mm F5.6 L USM	E-126
200mm F5.6 L	•	E-1129	400mm F4.1 L USM	E-127
250mm F5.6 L	•	As Seen / E-1 E-1159	600mm F4.1 L USM	E-128
2x Converter E	•	E-169	Sigma 20mm F3.5 EX DC Flashyde	Mini E-14
12x Macro E	•	E-135	Sigma 13-20mm F3.5 EX DC HSM	E-137
23x E-Mag	•	E-119	Sigma 13-20mm F4.5 EX DC HSM	E-138
220 E-Mag	•	E-119	Sigma 17-35mm F2.8 EX DC HSM	E-139
220 E-Mag E	•	E-1 E-115 E-159	Sigma 18-25mm F2.8 EX DC HSM	E-140
Plastic Mag E	•	Unused E-30	Sigma 18-125mm F3.5 EX DC HSM	E-141
Autobellows E	•	Mini E-125	Sigma 18-200mm F3.5 EX DC HSM	E-142
Extensor Tube E1	•	E-139	Sigma 24mm F2.8 Super Wide	E-143
Extensor Tube E28	•	E-1 / Mini E-169	Sigma 30-150mm F2.8 EX DC	E-144
Motorwinder E	•	E-185	Sigma 55 200mm F4.5 5.6 DC	E-145
Motorwinder E1	•	E-185	Sigma 55 200mm F4.5 5.6 DS USM	Mini E-7
Pro Shutter E	•	E-125	Sigma 70 210mm F2.8 F-Ago	E-147
SCARING Flash Adapter	•	E-1 E-1 E-25	Sigma 70 210mm F3.5 EX 4.5-Ago	Unused E-10
AL Motor Prism	•	E-179	Sigma 70 300mm F3.5 EX 4.5-Ago Macro	E-148
Auto Stop E	•	As Seen E-2	Sigma 75 300mm F4.5 5.6-Ago	E-149
Prism Flasher E	•	As Seen / E-1 E-25	Sigma 75 300mm F4.5 5.6-Ago	E-150
Reflector Flasher E	•	As Seen / E-1 E-149	Sigma 75 300mm F4.5 5.6-Ago	E-151
Speed Ring E	•	E-1 E-239 E-240	Sigma 105mm F2.8 EX Macro	E-152

Bronica GS1

[illegible]

Bronica RF645 - Please Call
Canon Manual - Please Call

[illegible]

ECS 506 Body Only

EOS 50D Body Only	E-£35 £40	Contax 645 Series Aplos F5.5 Back E334p 35mm F3.5 Diagonal E+/Mkt £599 45mm F2.8 Diagonal E++/Mkt £530 120mm F4 Apo Macro E++/Mkt £699 140mm F2.8 Sonnet E+/Unused £399 210mm F4 Sonnet E+/Mkt £399 M82 2 Polaroid Macro E-/Mkt £79 MSB1 flash Bracket Mkt £17
EOS 300D Body Only	E-£15 £20	
10-20mm F3.5-4.5 USM	Mkt £495	
15-85mm F3.5-5.6 USM	Mkt £389	
17-55mm F2.8 USM	E-£429	
17-40mm F4 L USM	E-£439	
15-55mm F2.8 USM	E-£575	
17-85mm F3.5-5.6 USM E++/Mkt £179	E119	
17-85mm F4.5-5.6 USM	E+/Unused £640	
15-55mm F3.5-5.6 EPS II E++/Unused £470	E79	
15-55mm F3.5-5.6 EPS SLM	E++/Mkt £399	Contax G Series Exc/E++ £59 £79 10-55mm F3.5-5.6 EPS II Mkt £89 10-135mm F3.5-5.6 IS USM E-£140 22mm F2 STM Mkt £130 24mm F1.4 Mkt Mkt £139 24mm F2.8 E-£239 24-70mm F2.8 USM As Seen/Mkt £749 24-85mm F3.5-5.6 USM E-£140 24-105mm F4 L IS USM E++/Mkt £549 24-135mm F4.5 L USM E-£40 28-105mm F3.5-5.6 USM E+/Unused £140 28-105mm F3.5-5.6 USM I E-£90 28-300mm F3.5-5.6 L USM E-£149 35mm F2.8 E-£159 35mm F4.5-5.6 E-£35 35-125mm F4.5 USM E-£69
15-55mm F3.5-5.6 EPS II	E++/Unused £640	
15-55mm F3.5-5.6 EPS SLM	E++/Mkt £399	
10-55mm F3.5-5.6 EPS II	Mkt £89	
10-135mm F3.5-5.6 IS USM	E-£140	
22mm F2 STM	Mkt £130	
24mm F1.4 Mkt	Mkt £139	
24mm F2.8 E-	£239	
24-70mm F2.8 USM As Seen/Mkt	£749	
24-85mm F3.5-5.6 USM	E-£140	
24-105mm F4 L IS USM	E++/Mkt £549	 62 Millimium RR E-£150 62 Body Only E+/E++ £349 £44 21mm F2.8 G-Fluor E-£54 90mm F2.8 G E-£139 21mm Viewfinder Mkt £19 ILA140 Flash Mkt £39
24-135mm F4.5 L USM	E-£40	
28-105mm F3.5-5.6 USM	E+/Unused £140	
28-105mm F3.5-5.6 USM I	E-£90	
28-300mm F3.5-5.6 L USM	E-£149	
35mm F2.8	E-£159	
35mm F4.5-5.6	E-£35	
35-125mm F4.5 USM	E-£69	

Contax SLR Series

Centrax SLR Series			
K1x 24 80mm	±	Min./Max.	E409 / E540
K1 Body Only	±		E409
K1 24 80mm	±	Min./Max.	E409 / E540
K1 24 80mm	±	Unloaded	E299 / E449
K1 Body Only	±		E410
AX Body Only	±	Min./Max.	E170 / E170
RX Body Only	±	Min./Max.	E190 / E220
S1 Body Only	±	Min./Max.	E122 / E122
H152 Body - Winner	±		E161
R15 - Winner	±		E141
Are Body Only	±		E141
167M1 Body Only	±		E175 - E195
137M1 Body Only	±		E175
137MD Body - DS Database	±		E161
137MD Body Only	±		E161
Preview Body Only	±	Min./Max.	E291 / E291
15mm F3.5 AE	±		E149
25mm F2.8 M	±	Unloaded	E443 / E593
28 30mm F3.5 5.6 AF	±		New 399
45mm F2.8 AE	±	Min./Max.	E199 / E229
45mm F2.8 M	±		E229
50mm F2.8 AF	±		E449
70 200mm F2.8 Macro	±	Min./Max.	E339 / E469
70 200mm F4.5 5.6 AF	±	Unloaded	E399 / E549
70 300mm F4.5 5.6 AF	±	Unloaded	E399 / E549
80 210mm F4 M	±	Min./Max.	E219 / E219
85mm F2.8 M	±		E229
100mm F2 M	±	Min./Max.	E640 / E640
100mm F2.8 AF Macro	±		E529
100mm F3.5 AE	±		E299
100mm F3.5 M	±	Unloaded	E389 / E389
135mm F2 60 Year Edition	±		E229
180mm F2.8 AE	±		E299
180mm F2.8 M	±	Unloaded	E343 / E343

200mm F4 AE

20pin F4AE		Invaded	E401
30pin F4AE		E	E295
30pin F4MM		E	E346
FLA20 Flash	E++	E20	E33
FLA20 Flash	++	Unused	E51
FLA30 Flash	E++	E20	E33
FLA30 Flash	E++	E119	E145

Digital Micro To Four Teens

Micro AT Board	10-55mm		E	E0
Dynaplex P1 Body Only			E	E0
Dynaplex P2 Black Body Only			E	E155
Dynaplex P3 Body Only	Silver		E	E345
Dynaplex P1 Black Body Only			E	E12
Dynaplex P1 Body Only		E++	E120	E16
Parasitic G2 Body Only		E	E189	E194
Parasitic G1 1 Body Only		E++	E111	E111
Parasitic G2 2 Body - Case		E	E145	E145
Parasitic G2 2 Body Only	E++	E111	E111	E111
Parasitic G3 3 LED Body Only		Mini	E14	E14
Perflex C - 5x Lenses		Mini	E255	E255
Perflex C - 5mm 1 Fl.		Mini	E16	E16
Sory NX2 Body + Flash		E	E145	E145
Sory NX2 Body + HW 175		E	E145	E145
Sory NX2S - 10-55mm - Flash		E	E155	E155
Sory NX2S - Flash		E	E155	E155
Sory NX27 - 10-55mm		E	E69	E69
Sory NX27 Body Only		E	E69	E69

Micro 4/3rds Lenses

Micro 4/3rds Lenses	
Olympus 12 50mm F3.5 4.3 M.Zuiko	£++ E100
Parasonic 14 140MM F4.8 OIS HD	£++ E370
Parasonic 14 42mm F3.5 5.6 Asgh OIS	£++ E71
Olympus 14 40mm F3.5 5.6 M.Zuiko	£++ E71
Parasonic 14 45mm F3.5 5.6 M.Zuiko	£++ E109
Parasonic 14mm F2.8 Asgh	£++ / MZL E129
Olympus 15mm F2.8 M.Zuiko	£++
Parasonic 15mm F0.95 Kolobin	£++ E181
Olympus 40 150mm F4.5 M.Zuiko	£++ E145
Parasonic 45mm F2.8 Macro Vario	£++ E145
Digital SLR Cameras	
	
Canon EOS 100D Mini Body Only	£++ E600

Cancer LCS 1C Mid Body Only

Cancer	LOS	MD	Body Only	As Seen / E +	5419	E749
Cancer	LOS	5D	MD Body Only		Mnt	51
Cancer	LOS	5D	MD Body Only	E +	E749	649
Cancer	LOS	5D	MD Body Only		E +	530
Cancer	LOS	43D	Body Only		E +	521
Cancer	LOS	30D	BG 2 Grip	E +	E709	599
Cancer	LOS	20D	Body Only	E +	E741	523
Cancer	LOS	20D	Body Only	E +	E713	513
Cancer	LOS	10D	BG 2 Grip	As Seen	599	599
Cancer	LOS	10D	Body Only		E +	511
Cancer	LOS	850D	Body Only		E +	537
Cancer	LOS	550D	Body Only		E +	527
Cancer	LOS	450D	White Res Body Only	Mnt	E299	519
Cancer	LOS	400D	Body Only	E +	E139	549
Cancer	LOS	350D	Body Only	As Seen	E +	599
Cancer	LOS	300D	18-55mm		E +	599
Cancer	LOS	100D	Infrared F2		E +	525
Cancer	LOS	M	22mm F2			
Fujif	SP	Pro	Body Only	As Seen	599	599
Fujif	SP	Pro	Body Only	E +	E749	617
Fujif	SP	Pro	Body Only		E +	534
Leica	Digital	Mono	Body Only		E +	519
Leica	S2	Black	Body Only	Mnt	57	80
Nikon	D3	Body Only		E +	E2	89
Nikon	D3	Body Only		E +	E1	89
Nikon	D2	Body Only	E +	E +	E399	449
Nikon	D80D	Body Only		E +	E3	449

Nikon G700 Body Only.....

Nikon Z700 Body Only	E	→	E298	£1,040
Nikon Z530 Body Only	As Spec	E	→	E298
Nikon Z230 Body Only	E	→	E219	£230
Nikon Z100 Body Only	Exc	E	→	E129
Nikon Z3200 Black Body Only	E	→	E298	£298
Nikon Z90 Body Only	E	→	Mint	E330
Nikon Z90 Body Only	E	→	E169	£169
Nikon Z725 Body Only	E	→	E119	£119
Nikon Z550 Body Only	E	→	E	E149
Nikon Z400 Body Only	E	→	E135	£135
Nikon Z400 Body Only	E	→	E175	£175
Kodak DCS Pro SLR/N Body Only	As Spec	E249		
Dlympus E3 Body Only	E	→	E269	£439
Dlympus E30 Body Only	E	→	E589	£589
Dlympus E230 + HLDS Grip	Mint	E325		
Dlympus E230 + 14 42mm + HLD - 5 Grip	E	→	E235	£235
Dlympus E520 + 14 42mm	E	→	E245	£245
Dlympus E520 Body Only	E	→	E175	£175
Dlympus E510 + 14 42mm	E	→	E175	£175
Dlympus E520 + 14 42mm	E	→	E125	£125
Dlympus E500 + 17.5 - 45mm	E	→	E135	£135
Dlympus E420 Body Only	E	→	E115	£115
Dlympus E420 Body Only	E	→	E115	£115
Pentax K31 Body Only	E	→	Mint	E275
Pentax K300 Body Only	E	→	E295	£295
Pentax J40 D - 18 55mm	E	→	E145	£145
Pentax J40 D - D-C601 Grip	E	→	E145	£145
Samsung GX10 + 18 55mm	E	→	E135	£135
Samsung GX10L + 18 55mm	Mint	E145		
Samsung GX10L + 15 55mm	E	→	E135	£135
Siemens S09 + 24 70mm	As Spec	E145		
Siemens S09 Body Only	E	→	E165	£165
Sony A350 Body Only	E	→	E235	£235
Sony A700 Body Only	E	→	E345	£345
Sony A700 + 18 70mm	E	→	E345	£345

4/3rds Lenses

33rds Lenses					
Olympus 7 14mm F4 ED Zeiko	E++	E989	E989		
Olympus 9 13mm F4.5-6.3 ED Zeiko	E++	E320			
Sigma 10 20mm F4.5-6.3 EX HSM	E/-	E236			
Olympus 11 22mm F2.8 S.S. Zeiko					
			E / Mint	E949	E908
Olympus 12 30mm F2.8 4 SWD					
Olympus 14 35mm F2.8 S.S. 5 Zeiko	E++	E496			
Olympus 14-54mm F3.5-5.6 Zeiko	E++	E238	E246		
Sigma 30mm F1.4 DC LX HSM	E++	E270			
Olympus 40 150mm F3.5 4.5 Zeiko					
Olympus 40 150mm F4.5-6.3 ED Zeiko	Mint+	E686			
Olympus 50 200mm F2.8 3.5 SWD					
			E++ / Mint	E989	E989
Olympus 50mm F2.8 ED Macro Zeiko					
Olympus 70 300mm F4.5-6.3 ED Zeiko					
Olympus E114 Zeiko Tele Converter					

Fuji - Please Call
Flash & Lighting - Please

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Hasselblad H Series



10

H301 Complete (50MP)	£++	£9,980
H2 Complete	£++	£1,980
H1 Body + AE Prim + Magazine	£++	£1,930
H1 Body Only	£++	£1,290
35.90mm F4.5 6 HC	£++	£3,750
50-110mm F3.5-4.5 HC ...	£++	£1,850
50mm F3.5 HC	£++	£1,300
80mm F2.8 HC	£++ / Miet	£680 - £1,290
Mini 00 Polaroid Mac	£++	£79 - £140

Hasselblad V Series

Hasselblad V Series		
5000M Color Edition		Around \$3,900
5000CV Millennium Complete		E+/- \$1,900
5000CV Complete	E	\$600-\$650
5000M Complete	E+/- E+/-	\$500-\$750
5000 Body + WLF	E	\$130
5000C Body Only	E	\$140
5000SLR Black Body Only	E	\$140
5000SLR Chrome Body Only	E+/- Mini	\$300-\$650
5000SLR Black Body Only	E+/-	\$100
5000SLM Complete	E+/- E+/-	\$400-\$450
5000SLM Body + M2 Trips		
5000SLM Chrome Body + WLF	E	\$170
5000SLM Chrome Body Only	E	\$140
2003AFW Complete	E+/-	\$700-\$800
2003AFW Chrome Body		
Art Outfit	E+/-	\$1,250-\$1,300
5000V Color	E+/-	\$1,200-\$1,250
5000V Body + Trips	E	\$100
5000V Complete	Exc/E	\$1,100-\$1,150
120mm F3.5 Old Findings	E	\$2,700
150mm F4.5 Old Findings	E	\$3,000
50mm F2.8 F	E	\$600
50mm F2.8 F	E	\$600
50mm F4 C	E	\$190-\$240
50mm F4 C Black	E	\$390
50mm F4 C FLE	E+/-	\$1,000
50mm F4 C FLE	E+/-	\$1,000
50mm F4 C FLE	Unsold	\$2,000
60 120mm F4.0 FLE	E	\$600-\$650
120mm F4.0 F of Macro	Exc/E+/-	\$400-\$800
135mm F5.6 Macro	E+/- E+/-	\$100-\$340
135mm F5.6 Pano	E+/-	\$100-\$240
140 200mm F5.6 G Black	E	\$600
140 200mm F5.6 F Variopter	E	\$500
50mm F2.8 F		
140 200mm F5.6 F	E+/- E+/-	\$200-\$250
150mm F4 C Black	E+/-	\$100-\$200
150mm F4 C F	Exc/E	\$200-\$250
150mm F4 Df	E	\$140

250mm F4 HE.....

230mm F4.5		E	£540
230mm F5.6 C Black	E/+	£189	£140
230mm F5.6 C Chroma	As Seen /	E	£189
230mm F5.6 C	E/+	£249	£99
350mm F5.6 Q	E	£749	£89
2x Converter		E	£45
2x Converter	E/+	£45	£45
2x M68 Converter	E/+	£49	£70
A12 Black M70	E/+	£70	£145
A12 Chroma M70	As Seen /	E	£89
A12 100 Black M70	E	£145	
A24 Black M70	E/+	£49	£125
A24 Chroma M70	Exc /	£39	£125
A24 100 Black M70	E	£125	
A24 Black M70	E / Mint	£170	£190
Polaroid M70		E	£100
Scenic Scanner Adapter SWD-M	E/+	£99	£150
HC Prism		E	£99
HC3 Finder	E	£89	£75
Fluorizing Hood	Exc	£25	£25
PM Prism		E	£125
PM5 Prism	E /	£149	£245
PM60 Prism	Exc /	E	£119
PMLE Meter Prism		E	£145
PM90 Meter Prism		E	£185

Hasselblad Xpan Series



Xpan F4 - 45mm F4	E	£1,595
Xpan - 45mm F4	E	£1,395
33mm F5.6 Apog - Finder	E	£1,895
45mm Control Filter	E	£115
30mm F4	E / Mint	£235
45mm 50mm F4	E	£245
45mm Control Filter	E /	£119

Large Format - Please Call
Leica Screw - Please Call

Large Format - Please Call
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Leica M Series

M8 2 Black Body Only	E+ £1,399
M8 Black Body Only	E+ / E++ £1,389 / £1,546
M8 Chrome Body Only	E++ £1,489
M8 Platinum + 50mm F1.4	Mini £2,499
M8 Lsr. Shuck + 35mm F1.4 Aspin	Unused £4,999

MP 372x Chrome Body + Leica

M7: 0.72x Chrome Body + Lokavit	E++ / Miri	£1,489	£1,508
M7: 0.58x Black Body Only	E+ / E++	£1,489	£1,549
M7: 0.72x Black Body Only	E++ / Miri	£1,489	£1,508
M7: 0.72x Chrome Body Only	E++ / Miri	£1,489	£1,499
M6: Cutaway Body Only	Miri	E999	
M6: Chrome Body Only	E++	£899	
M4: 2 Black Body Only	E++	£849	
M4: Chrome Body Only	E++	£849	
M3: Chrome Body Only	E++	£549	

M1 Chrome Body Only.....

120	Chromite Body Only	Ex / E+	E229	E135
122	AlMg2 Body Only			E135
124	AlMg2 Chrome Body Only			E135
126	Al + 40mm F2			E150
128	MCOL Chrome F2			E150
130	MCOL Chrome F2 + 40mm F2			E150
132	1618 12mm H4 B Bander + Finster	Mint	E339	E135
134	21mm F2.8 Asph M Black			E135
136	21mm F2.8 Asph M Black Bkt			E135
138	21mm F2.8 M Black	E++ / Mint	E1290	E140
140	21mm F2.8 M Black Bkt			E140
142	21mm F4 Chrome + Finster			E135
144	21mm F4.1 Asph M Black			E135
146	21mm F2.8 Asph M Black			E135
148	21mm F2.8 Asph M Black Bkt	E++ / E1790		E135
150	21mm F2.8 Asph M Black Bkt	E++ / Mint	E1069	E140
152	25mm F2.8 M Black			E150
154	25mm F2.8 M Black Bkt			E150
156	25mm F2.8 M Black	E++ / E1800		E150
158	25mm F2.8 M Black Bkt	E++ / Mint	E1800	E150
160	25mm F1.0 M Black Bkt			E140
162	25mm F2.8 M Black			E1290
164	25mm F2.8 Bkt			E1290
166	25mm F2.8 Bkt			E1290
168	25mm F2.8 Bkt			E1290
170	25mm F2.8 Bkt			E1290
172	25mm F2.8 Bkt			E1290
174	25mm F2.8 Bkt			E1290
176	25mm F2.8 Bkt			E1290
178	25mm F2.8 Bkt			E1290
180	25mm F2.8 Bkt			E1290
182	25mm F2.8 Bkt			E1290
184	25mm F2.8 Bkt			E1290
186	25mm F2.8 Bkt			E1290
188	25mm F2.8 Bkt			E1290
190	25mm F2.8 Bkt			E1290
192	25mm F2.8 Bkt			E1290
194	25mm F2.8 Bkt			E1290
196	25mm F2.8 Bkt			E1290
198	25mm F2.8 Bkt			E1290
200	25mm F2.8 Bkt			E1290
202	25mm F2.8 Bkt			E1290
204	25mm F2.8 Bkt			E1290
206	25mm F2.8 Bkt			E1290
208	25mm F2.8 Bkt			E1290
210	25mm F2.8 Bkt			E1290
212	25mm F2.8 Bkt			E1290
214	25mm F2.8 Bkt			E1290
216	25mm F2.8 Bkt			E1290
218	25mm F2.8 Bkt			E1290
220	25mm F2.8 Bkt			E1290
222	25mm F2.8 Bkt			E1290
224	25mm F2.8 Bkt			E1290
226	25mm F2.8 Bkt			E1290
228	25mm F2.8 Bkt			E1290
230	25mm F2.8 Bkt			E1290
232	25mm F2.8 Bkt			E1290
234	25mm F2.8 Bkt			E1290
236	25mm F2.8 Bkt			E1290
238	25mm F2.8 Bkt			E1290
240	25mm F2.8 Bkt			E1290
242	25mm F2.8 Bkt			E1290
244	25mm F2.8 Bkt			E1290
246	25mm F2.8 Bkt			E1290
248	25mm F2.8 Bkt			E1290
250	25mm F2.8 Bkt			E1290
252	25mm F2.8 Bkt			E1290
254	25mm F2.8 Bkt			E1290
256	25mm F2.8 Bkt			E1290
258	25mm F2.8 Bkt			E1290
260	25mm F2.8 Bkt			E1290
262	25mm F2.8 Bkt			E1290
264	25mm F2.8 Bkt			E1290
266	25mm F2.8 Bkt			E1290
268	25mm F2.8 Bkt			E1290
270	25mm F2.8 Bkt			E1290
272	25mm F2.8 Bkt			E1290
274	25mm F2.8 Bkt			E1290
276	25mm F2.8 Bkt			E1290

Leica R Series

Leica R Series



R9 Anthracite Body Only	E+/E++	E599	E799
R9 Black Body Only	E++	E799	E899
R9 Black Body - Digital Modular Kit		E1,399	
R7 Chrome Body Only	E+/E++	E299	E349
R6-2 Chrome Body Only	E+/E++	E349	E399
R6-2 Chrome Body Only		E599	
R5 Black Body Only	E+/E+	E349	E399
R5 Black Body Only		E599	
R5 Chrome Body Only	E+/E++	E299	E349
R5 Chrome Body Only		E599	
R4S Model-2 Black Body Only		E219	
	E+/Unused	E249	E499
R4S Black Body Only	E+/E+	E149	E179
R4 Black Body Only	E+/E+	E99	E159
R3 M101 - White	E+/E+	E239	E299
R3 Black Body Only	E+/E+	E129	E159
R3 Anniversary Body Only		E149	
R3 M101 Black Body Only		E599	
R2 Black Body Only	E+/E+	E279	E299
R1 Chrome - Storm F2 (Gummy)		E149	
R1 Chrome Body Only	E+/E++	E149	E249
R1 Chrome Body Only		E169	
24mm F2.8 R 32mm		E699	
24mm F2.8 R50mm		E699	

60mm F2.8 R 3cam Macro...

30mm F2.8 R Macro	E	E280
30mm F2.8 R Macro + Tube	E/-/E	E340
70-210mm F4 R 3cam	E+/E+	E270
90-200mm F4.5 R 3cam	E+	E180
100mm F2.8 R 1cam	E	E225
100mm F2.8 R 3cam	E	E290
135mm F4 R Macro + Tube	E++	E380
135mm F2.8 R 3cam	E	E140
180mm F2.8 R 3cam	E/-/E+	E230
180mm F4 4 Aperture R 3cam	E	E690
180mm F4 R 3cam	E/-/E	E160
560mm F6.3 fold R	E	E170
Ex Extender R	E+/-/Unused	E50
Macro 35mm F3.5 PG Shift	E	E240
Macro 70-350mm F4.5	E	E160
Angle Finder R	E	E50

Macro-Adopter A

Macintosh Adapter A	E+/E++	\$89	\$125
Macintosh Set RS/RB	E++	\$299	\$399
Macwindler A	E++	\$49	\$69
Macwindler A Giga	E++	\$49	\$69
Macwindler RA	E+/E++	\$49	\$59
Macwindler RS/RB	E+/E++	\$149	\$249
RS/RB Remote control	E++	\$99	\$149

Mamiya B45 Series

B45 Body Only	Mini	\$199
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45mm F2.8 C As

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Y, ETC. LOW	CONTAX T3-A/ANV.70Yr.....\$775	NIKON 20-35mm 1:2.8 AFD.....\$445-\$695	PANASONIC G1-G3/GF.GH.....\$145-\$699	Windsor-M4-2/MPP/MG,5F/20/24.....\$ask	LIHOF PRESS 70-80Plana.....\$ask
	CONTAX 645-RN2+Back.....\$1295-\$1995	NIKON 18-70/1:3.5 DX AFS.....\$145-\$199	PANASONIC 1/ENSES NEW/USED.....\$ask	V35 9+W Enlamer+40/50mm.....\$495	MAMYAC220-80 3XD NEW.....\$ask
			CONTAX 645 AUTOFOCUS		

asnew,300ack.....	CONTAX 645 SUMMIT, 120mm/1:2.8 F1.9S	NIKON 28-70mm F1.....	SONY 75-30028-7012.8	645 Body.....	LEICA REFLEX/LEICA SCREW-LARGE
asnew,800ack.....	CONTAX-G LENSES/BLACK-NEW	NIKON 28-70mm 12.8AFS	SONY 75-30028-7012.8	645 Body.....	STOCKS PHONE FAX EMAIL
	EASK	5695-5695	E145/E575	5325-5695	

111, UNUSED.....	\$1495	EXACTA VV-VARIOUS-LENSES.....	EASK	NIKON 35-70mm AF/D.....	\$395-\$575	NIKON D3x, 700, 300s/290.....	EASK	120/220 Inserts/Polabacks.....	from \$149	MINOLTA RZ/RB/R/ LARGE SLR/CS-
112, UNUSED.....	\$2995	FLUID HEAD-OTHER TRIPODS.....		NIKON 70-200mm F4.5-5.6 VR/11.....	\$1125-\$1475	OLYMPUS C1123-BXD NEW?.....	\$195-\$675	Accessories.....	99¢ each ask	MINOLTA AT-1000TR Infrared

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0018 BXD NEW£1295	FLUJ SWD65mm f5.6/360f.3£2750	NIKON 80-400mm VR/UNUSED£745-£1145	LEICA 14-50mm 12.8-4/4.3rd£525	MINOX GT, GTE, M.....
0019£1295	FLUJ SWD65mm f5.6/360f.3£2750	NIKON 80-400mm VR/UNUSED£745-£1145	LEICA 14-50mm 12.8-4/4.3rd£525	MINOX TOURING OR heavy

MUSED.....	£695	FLUJ GSW680, 65mm.....	£845-£1195	NIKON MEDICAL 20015.6.....	£1125	FLUJ GX617-105/90mm.....	£1995-£2795	INDUSTRIAL 230/500 MAGN.....	
FXD, UNUSED.....	£795	FLUJ GX 617-90mm/105mm.....	£1875-£2650	NIKON 300mm/2.8 AIS.....	£675-£1275	FLUJ GX 617 body/unused?.....	£1245-£1725	MAMIYA 645-35mm Back.....	£145
				NOVA 80/81/85ABC, NO2/4, FL, N, CIR, PUL.....				645/645 COMP. ETC.....	£995-£1395
								NAGEL PUPILLE +5cm ELM.....	

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USED	£2125	FUJI 50mm G5-MY8X830 (NEW?)	£1495	NIKON 300mm f2.8 AF VR	£1495-£3250	ARRI/LEX CAMERAS+LENSES, LOTS & LOTS.	Fuji SWD 85mm f1.6	£875	645 Super + 80 + back	from £225	NIKON 400mm F2.8 AIS
AS NEW	£2095	FUJI GX680 500mm + Apcs, rarity	£ASK	NIKON 400mm f4 AF i	£2495-£3495	OF ALL CALIBRES THAT THE MARKET CAN BUY! ASK	GA 645/Boxed unused?	£345-£495	645J/1 D00s+80mm	£145-£245	NIKON 100mm f5.6

UNUSUED?	£795	GANDOLFLOUIS15x4-10x8	ETALK	NIKON SBR-1C1 MACROKIT	£525	ALL MAKES OF NEW PRO BACKS SUPPLIED	GS-W990 6x9cm 65mm 90mm	£550-£1195	70mm C. leaf shutter	£125-£159	NIKON F-2AS 35mm SLR
BACK	£340	HAGELI 35x45-90-120-150	£235-£295	NIKON SB-21 MACROLITE P2	£175	AT COMPETITIVE PRICES!	65x70-90-100mm M41-III	£695-£895	55mm 80mm 150mm leaf shutter	from £275	NIKON MD4 (F3) Nice

NEW	HASSEL A10TEMAT-GRIP SP1	\$199	NIKON DW12Z W/CF, UNUSED	\$195	Eyafra Program Leaf GRNITE	Editors	HASSELBLAD	120mm 14 Macro 1:1	\$895-\$1145	NIKON 210 D240 15.6 COPAL
NEW	HASSEL EXPAN 45mm 90mm	\$375-\$595	NIKON DA30 DW30 DW31 MF28	\$NEG	Kodak DCS-Contax/Mamiya/HASSEL		HASSEL HL COMP as new	\$1975-\$2495		NIKON 450mm 19 COPAL

UNUSED	£1695	HASSEL 903SWC COMPLETE	£1975-£2595	OLYMPUS E311/30/330/300	B&K	F.22MP	Eng	HASSEL 1.4PC MULAR new?	£895-£1495	300mm f2.8APU-A.Cased	£2495	NIKON 100-400mm f4.5
UNUSED	£1495	HASSEL 202EA COMP	£1595-£2195	OLYMPUS 8mm FISH EYE DIGITAL	SEA			HASSEL 110mm f2.8	£690-£1695	75-150mm/135-210mm c/n	from £225	NIKON EH-62A ac adapter

UNUSED	\$3795	HASSEL E12/E16 Map. NEW	\$495	OLYMPUS 12-60/5012M/18-180	CASK	SHARP, PANASONIC ETC	LOW	903-9055WC/UNUSED	\$2395-\$4295	Screens, pro shades, etc, etc	CASK	OLYMPUS 35mm 12	OLYMPUS 35mm shift lens
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3,CAF,NEW UK	£695	HASSEL 503CW,COMP,NEW?	£1195-£2625	PENTAX 6x7/67-11AE-105mm	£495-£1695	FIXED LENS DIGITAL CAMERAS	EXPAN LENSHOODS,GADGETBAG	£85K
ROY,UNISED	£675	HASSEL H1 Comp,AS,NEW	£1795-£2475	PENTAX 67 55-100/90-180	CASH	CANON POWERSHOT PRO-1,NEW?	PHASE 1 P25 22MP/0.0/WHI	£100K

UNUSUED	£925	HASSEL 180mm CF-EI as new	£795-£1325	PENTAX LX BODY UNUSUED	£275-£375	CONTAX TWS DIGITAL Bxd as new	£275	H2 COMPLETE NEW UK	£3695	NIKON AF	OLYMPUS XA SERVOISED	OLYMPUS PEN-FT, black
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0002.801	£795	HASSEL 140-280mm-ASNEW	£895-£1695	PENTAX 645AF 35-55/35-45-85	£NEG	Minolta Diimage 22-25	£99-£129	2000FCM/W-30mm-F-A12	from £935	F100 body/boxed/unused	£175-£495	OLYMPUS TCON-171/148
ISED	£1745	HASSEL BLAD H2 COMPLETE NEW	£3475	PENTAX 645AF 45/120/80-160	£ASK	Nikon Coolpix various	from £60-£275	50005531 X 90dies	£375-£995	£347+83mm 12.841 asnew	£1140	OLYMPUS 13-30B battery, m

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HASSEL SGA 390 ADAPTER.....	£143	PENTAX AF 85/1.4* asnew.....	£375	Sony DSC PWH1* asnew.....	£45-£275	500L M bodies.....	£145-£275	14mm 1.8mm 2.8 AFD.....	£155-£350	PENTAX Spotmatic F, Bl + S.....	£155-£350
KODAK CAROUSEL TRAYS BOXED.....	£425	PENTAX 50-135/2.8/60-250 ED.....	£699-£845	Sony DSC F717 F828/UNUSED.....	£125-£350	30mm C/T/C/F/ASNEW.....	£1675-£3895	20mm 12.8AF/D.....	£245-£425	PENTAX 24mm 13.5 Screw.....	£245-£425

7-69RPH	CNCG	LARGE FORMAT LENSES, 35-600mm	LOTS	PENTAX-AF 70-2001.8 SIGMA	5495	RAYMAX HIGH DEFINITION FRONT-LENS	50mm HDS 50mm F1.7	1250-21950	105mm 12.8 MicroVR	5345-5375	PENTAX LX MOTORDRIVE
		LENSES, 100mm 1.8	04175	PENTAX 70-200 1.8 SIGMA	5495	PROFESSIONAL 35mm SLR	50mm Diagon C/T/F/CFI	5325-21995	85mm 11.8 AF/AFD	5145-5275	PENTAX SMC-A 28-135mm

LEICA 1116 BODY/NA-NEW	£899-£1475	PENTAX SPOTMETER/VIS-NEW	£225-£235	LARGE FORMAT-4x4, 5x7, 10x8 ETC	80mm 12.8 AF/CFE	£225-£1375	300mm 12.8 AF/D	£895-£1995	Projectors, Commercial Uses
LEICA 5cm, 9cm SUMMICRON SCREW-BASK		POLAROID 180/190/195	£395-£695	ARCA SWISS 5x4	100mm Planar/T/CF/CFI	£495-£1995	300mm 12.8 AF Tamarit 1:4.5	£995	Enlargers

LEICA 21mm 24mm 12.8M ASPH	QUANTUM Q-FLASH OUTFITS	BASK	HORSEMAN-MPP-FLAUBEL	5295-5385	120mm Makro CF-WDFE	5795-51935	400mm 12.8 ASPH	5295-5385	PERIFLEX GOLD +50 12.8
61305 60495	110mm 12.8 ASPH	5295-5385	110mm 12.8 ASPH	5295-5385	135mm Makro Blomf. CF	5895-52935	500mm 14mm f/4.5 new	51750-2495	RED 3-5mm TTH SUPER

LEICA 35mm 1:4 ASPH.....	£1595-£2245	ROBEUSTOCK 35.75/90 15mm.....	£695-£1375	LARGE FURNAL LENSES APLEN 75/PELSE	150mm F4 C/UC/CH.....	£235-£1695	20 - 35mm 12.80 Towaia AT X.....	£375	ROLLEI-35 GERMAN.....
LEICA 50mm 12 f: 4 ASPH.....	£395-£2195	BAYNOX 180deg PRO VERTER,nges	£545	ASK	180mm Sonnar C/UC/CE.....	£725-£1775	24 - 85mm AFD.....	£275-£445	ROLLEI 8000 HIGH D SPEED

LENSSES.....	CASK	LEICA CL/ANNIV body.....	\$325-\$795	ROLLEI SL66/E/SE COMPLETE.....	\$790-\$1995	8.16mm, 35mm, LARGE	350mm F5.6 C/CI.....	from \$675	28 - 70mm 12.8AFS.....	\$775-\$995	ROLLEI 6006 COMPASNEW
SES 12.8mm.....	CASK	MINOTA CL/LENSSES.....	CASK	ROLLEI 50.80.150mm SET SL 66.....	CASK	STOCKS PHONE/MAIL	350mm F4.5 EF-NEW.....	\$2475-\$3995	28 - 85mm AF/aspev.....	\$145-\$245	ROLLEI 6008/11/unused

LEICA M4 METERS/NEW	..169-1295	ROLLEI PQ 80MM SCHNEIDER, NEW	..1695	DIGITAL CAMCORDER	140 - 200mm Variogon	..1795-1775	ROLLEI S66 METEDED HO
LEICA M4-CASE BOXED/UNUSED	..5325	ROLLEI POSSO/PQ18012.8/UNUSED	..a21895	Canon X1, X1's Kits	Extender 1.4E/2XE	..S375-1695	ROLLEI S66/ST 45' Pri

XXXX ASNEW.....	\$425-£895	LEICA M6(TTL) CHROMAX-UNUSED.....	\$1795	ROLLEI AFM 35 Supercompact.....	\$245	CANON XL LENSES.....	CASK	PME51(BX)D/UNUSED?	\$275-£595	SB 20, 24, 25, 26, 28, 30, 30IIA.....	FLASK	MOORE & WILSON PROJECTOR/SLR.....	FLASK
XXXX ASNEW.....	\$395-£795	LEICA M7(BX)D/UNUSED.....	\$1375-£2295	ROLLEI A66 PROJECTORS.....	\$395-£745	Panasonic 120 3CCD.....	from £225	Manifixer PMF 90 51 NEW.....	£149	Meiz 34-54AT DIGITAL Flash.....	FLASK	SEKONIC L778 SPOT METER.....	FLASK

ASNEW.....	1343-1345	LEICA R8/R9/8XD-ASNEW.....	11425-11429	SIGMA 3011.4 CAF/NAF/NEW.....	12375-12375	Sony IP1517 NEW.....	from 2225	NEZHC-SHC-S-7-Metaphis.....	1273-1273	MF-24 250-Exp Action Finder-F4.....	Neg	SIGMA 180mm Macro CAH.....
BOOBIES.....	11925-11275	LEICA R8/R9/8XD-ASNEW.....	11425-11195					A12A16A24/Latest/NEW?.....	1283-12595			SINAR P 10x8, SINAR P 12.....
										MC30 MC20 Bantrols-New.....	1339-1379	

ASahi	AE45	LEICA MINILUX ED BOGNER BXD	E795	SIGMA 135-400 CAFINAF NEW?	E399	SONY DSR-250/170nit	E7EG	Pola100,Pola-PolaCombi	E89-E195	NIKON MF HUGE STOCKS-PLEASE	SINAR-C 5x4
VIEW?	E325-E895	LINE OF MASTER TECHNICARD		SIGMA 170-500CG CAFINAF SONY	E425	Various amateur camcorders	Eask	H1 Polaroid Back	from E125	PHONE FAX MAIL	SINAR NORMA 5x2 5x4

UNUSUED 3.1120-E1395	MAMIYA P1635-FLN5E5 30-230	543K	SINAR ENF 140MACHOT EAST 047MMP	2289	GRINCH - LARGE STOCKS - PLEASE	ORINOS, 00111010	2130-2443	ULTIMOS 33MIN, MIDGE STOCKS	SUPER 33MIN, MIDGE 14
nmASNEWE275-E395	MAMIYA R267-11 BXD ASNEW	5395	SINAR-TIF2 P.1P2.5K4-10W	LOTS ASK	PHONE/EMAIL US	Pro-Lenshades, variousEask	PHONE/FAX/EMAIL	TAMRON 28-10512 & 3 CAPN

1.2L.....E595-E799	MAMIYA 120MP MACRO 645 AF E595-E1299	SIGMA 10-20 CAF/NAT/PF/IS/ISY.....E275-E375	EOS 1VHS body/UNUSED.....E345 - E795	Titer 93 POLA/CR,NEWEask	PRONETMAIL	TAMRON 200-400 Macro A
mm L=wood nice.....E1475	MAMIYA 7-11-RDmm JAS/NEW.....E1195-E1695	SIGMA 12-24mm CAF/NAT/NEW.....E445-E525	EOS 1N/HS/1N/HS EOS3.....E145 - E555	Polaroid Filter S60/S70.....E145-E225		TOYOTA ATX 20-70/2.8 NAF

3mm(L33)	—	ENIG	MAMIYA RZ67/11+110mm	—	4245-4399	TOKINA 11-16mm2.BCAF/NAF	—	E389-E475	EOS 600I20.65DEfManual	—	E89 - E89	I ^A release unit 555ELD,NW	—	E285
3mm(L33)	—	ENIG	MAMIYA RZ67/11+110mm	—	4245-4399	TOKINA 11-16mm2.BCAF/NAF	—	E389-E475	EOS 600I20.65DEfManual	—	E89 - E89	I ^A release unit 555ELD,NW	—	E285

4-MF JEOS	£745-£875	METERS-DAYLIGHT FLASH, LOTS OF	WESTON EURMASTER-11, NEW CELLS	£159	20mm/24mm/2.8 BUSH NEW	£245-£345	WELL-USED BODIES, LENSES	£70 CLEAR	SALE OF GERMAN CLASSICS, 70 LENSES, 30K	VOIGTLANDER 120/50mm
4-MF JEOS	£395-£495	MINI SONY 15mm SIGMA FISHEYE NEW	YASHICA DENTAL-11, 100mm MICRO	£475	28mm f2.8 BUSH NEW	£59-£325	D-Flash 40/1s new	£275-£425	US	VOIGTLANDER VIRTUS-845

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OLUS	F1425-E3275	MINOLTA-AF 6.20.24.35.95.100	EASK	ZEISS 21mm+FINDEH-CONTAREX	E395	20-35/24-BUSIN	from E185	LEICA M1 BODIES	E395-E395	ALPA lensas 24-300mm	Eask
LNS(asnew)	E599-E1045	MINOLTA/SONY 1.4x2APO	E195-E275	ZEISS 35/2.5/52.8-CONTAREX	E395	24-35 TAMRON/UNUSED?	E275-E325	Leica M2 Black Paint+Moipr	Eng	AAT PANORAMA 1x12/17/24	Feng

LA.11	£745-£995	NIKOR 634,904 S.COPAL	£795-£1175	ZUIKO 35mm SHIFUASNEW	£375-£545	70.75-300mm IS-NEW	£245-£395	LEICA M3, 1st batch	Eng	ZEISS BLOEM 75mm IS N
LA.12	£425-£545	NIKON F6.16 GRIP	£895-£1245	ZUIKO 35mm 12.8/10M/CASED	£365	20-2000 8.1/2.0-500/61MA	£235-£655	LEICA M4 BODY/3XO ASNEW	£535-£2295	ZEISS PLANAR 80mm COMPU

1475-1675	NIKON SP Sp ED JST 1.8 NEW	\$895	514 DARK SLIDES, FIDELITY, LAST	\$825	SPEEDLITE 300-SBUX11	\$175-£325	LEICA M6 MINUS SHUTTER, 4 BOX	\$3495	COMMERCIAL EXTRA LENSES	LEICA	ZEISS IKONTA 6x4.5 6x9	
Y/MO Box	£525	NIKON 35TeVused?	\$325-£495	10x8 5x7 W/1- PLATE DCS	\$NEG	PB-E2 Cmdd 3apk E1/BPE1	\$99-£190	M6 TITANIUM BOXED, UNUSED	£1995	CONTAFLEX Super B /BC	£145-£395	ZEISS TROPEN (TROPICAL)

LEASNEW.....	6545-6896	NIKON PG-SHIFT 28mm,35mm.....	Case	35mm1.4G,85mm1.4Zeiss ZA, 70-	ACCESSORIES GALORE.....	PLEASE ASK	LEICA M2, DATASTRIPasnew.....	2NEG	CONTAX 1 + 5cm, EARLIEST?.....	EASK	ZEISS CONTAX Pinarious.....
Leasnew.....	6575-6706	NIKON 14mm18mm12.8AFD.....	6745-6905	200mm1.8 500mm1.8 Quarter			OM2 80mm1.35-APD,TEVT.....	6475-62195	CONTAX 645 ACCESSORIES.....	EASK	ZEISS CONTAX rangefinder.....

BLUIS	£795-£1275	NIKON 15mm 13.5/5.6snew	£375-£1395	HVL-F42i58	CANON FIN. WL FINDER unused	£156	Leitz Mody Motor, Black, superb	£otlers	FLUJITA 66-LENSES	EASK	WHAT'S NOT LISTED?
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0002.8.....	E985-E1275	NIKON 35mm f.4 AI/IS	\$575-\$995	2012.8,28/2412.8,3512.5012.8M,35f.4,1/10012.8	F1 LAKE PLACID, used	\$486	Leica CL bodies	from \$275	GRAPHLEX 68xcm + 101mm	\$58K	cameras,finders,Accessories
0014ASNEW	E425-E595	NIKON f1 2.50 55mm AI/US	\$375-\$595	13512.8 500R	BOOSTER FINDER boxed asnew	\$325	MINOLTA CLF COMPLETE KIT	\$1699	ILICA STEREO	\$NEK	

VIEWES.....E125-E129	NIKON 85mm 1:4.5 AIIS.....E495-E505	USED DIGITAL SLR CAMERAS AND LENSES.....E185-E189	ALTAI/TORNAI/IOUS.....E185-E189	28mm 1:2.8 Enfant.....E185-E189	KODAK CAROUSEL PROJECTORS.....ASK
GLASH.....E325-E375	NIKON 85mm 1:1.4 AIS.....E495-E505	CANON EOS 10D/20D/60D.....E125-E195	T50/T70/T80/T90 various.....E45-E229	35mm 1:1.4 Summilux ASPH.....E175-E2995	KODAK RETINA III/III c/c.....from E175

NEW?	5325-5795	NIKON 120 MEDICAL/NEW?	51245-51933	VOIGT SLR/S3/S5/PRO	5125-5499	24mm 28mm 35mm 50mm	529-5169	50mm 12 collapsible BLACK PAINT	52895	KONICA HEXAR m.i. occupied Japan	5695
2012	5195-5999	NIKON 200F/600S 6AUS	51395-52475	HASSI H30-29mm-80mm	52685-55775	28/2 35/2 85/1 8 55/1 2	5125-5495	50mm 12 Summicron Black	5385-51175	KOMA 6 LENSES 55-25 (mm)	RASK STOCKS CONSTANTLY CHG

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28mm f2.8 ZM - Leica



The Zeiss 28mm f2.8 T* Blogon ZM comprises 8 optical elements and is based on the symmetric Carl Zeiss Blogon® design. Its features include high image quality without color fringes, haze or reflection. Furthermore, the lens provides an astonishing close range of 0.5m, making it ideal for travel, landscape and cityscape photography. (B) (S)

SRP £857.00

Ffordes **£771**

Other Zeiss ZM Lenses

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Key: (B) = Black Finish Available (S) = Silver Finish Available

50mm f2 Makro-Planar T* (ZE - Canon, ZF.2 - Nikon)



This lens is the currently the fastest 50mm macro lens available for the 24 x 36 full frame format. It offers very high image quality over the entire focusing range from infinity to the close-focus limit at half life-size (1:2). The optical system includes a "floating element" for maximum image quality and is contained in a long life full metal barrel with precision mechanics.

SRP £1046.00

Ffordes **£939**

35mm f1.4 Distagon T* (ZE - Canon, ZF.2 - Nikon)



Due to the special bokeh effects in both the foreground and background areas, the Distagon T*1.4/35 opens up new creative possibilities, giving photographers more options to play with focus. Thanks to its large focus ring, photographers can also create highly accurate, sharp pictures, even at maximum aperture opening. In addition, the optical construction of the lens guarantees high image quality across the entire image range.

SRP £1530.00

Ffordes **£1379**

Other Zeiss Lenses All Available ZE And ZF.2 Fits

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35mm f2 Distagon T*	SRP £909	Ffordes £817
50mm f1.4 Planar T*	SRP £593	Ffordes £530
85mm f1.4 Planar T*	SRP £1047	Ffordes £939
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ROGER HICKS

When photographic prints can be mass produced at the touch of a button, what does it mean for the 'value' of our images?

IN ART theory, the phrase 'precious object' has a specific meaning, and is the root of much dispute. One argument centres on a simple question: does art inhere in the artwork (the precious object) or is the artwork merely a manifestation of the art? Like most questions in art theory, it's both more complex and more trivial than it looks.

My question, though, is this. Now that we can produce identical 'fine-art' replicas, or indeed any other photographic prints, at the press of a button, why do we not treat photographs as even more disposable than they were when we had to produce them in our darkroom or go to a lab to have them made?

To a certain extent, this goes back to the 19th century argument that photography was a 'merely mechanical' technology; that there was no art in it. Except among the most reactionary die-hards, this argument is pretty much discredited.

In another sense, it smacks of the false dichotomy between 'art' and 'craft'. Between roughly the 15th and 18th centuries, there was an increasing differentiation between the Artist, with a capital 'A', and the craftsman, usually with a small 'c'. A few seconds' thought will reveal that a great craftsman – a jeweller, let us say – is often a far greater artist than a self-proclaimed Artist with a capital 'A'.

Yet another argument points to the effort involved. Consider Ansel Adams, for example, with his Zones, his 'plus' and 'minus' development, his water-baths and his dodging and burning. Each and every final Adams print had a great deal of the Master in it, although there are those heretics who say that he sometimes appeared to glorify process over result. Today, the first 'fine-art' inkjet print may incorporate just as many hours of labour, but once it is finalised, it is just a question of pressing the button again to produce yet another identical image.

This in turn brings us to the question of editions. Certain purists, working from film, would physically destroy or at least irretrievably mar a negative once they had created their 'Edition', be it one, ten or a 100; or, to borrow a phrase from *Private Eye*, 'This edition will be strictly limited to the number that can

actually be sold.' With a digital file, what does this mean? Delete the file? Draw a big line through it? Pretend it never happened?

None of this matters very much. If we are selling Fine Art prints (capital letters again), it is in our interest first, to exercise as much control as possible, and second, assuming we want to earn a living, to maximise the amount of money we can earn from every image. We don't want to put every picture out on the internet as a high-resolution file that anyone can print. But I'm not talking about Fine Art. I'm talking about, well, just pictures.

Recently, for example, I took some pictures of my wife Frances undergoing laser eye surgery: a clean-up after a cataract operation. I'll make a print for the surgeon, probably an A4, made with an Epson Stylus Photo R3000 and archival

pigment inks. In a sense, it will just be a snapshot. In another sense, it has to be said that I've seen innumerable self-proclaimed Fine Art prints that are not as interesting, well composed and (above all) well printed.

Now, I put myself in the place of the surgeon. He likes good photographs. His waiting room is decorated with excellent black & white images. In his surgery there are a couple of very good pictures he took himself. How should he treat the picture I give him? Never mind 'should'. I have a very strong suspicion of what he actually will do with it. He will look at it, (I hope) find it worth looking at, and then put it in a drawer somewhere, as too good to throw away, but not good enough to put on display. That's what I would do, anyway, and I suspect that it's what most of us would do.

Why, though, wouldn't I (he, we) throw it away? Because, I believe, of a totally different argument. Most of us dislike waste, and a big, well-made print is somehow more of a waste than a dozen small prints that we would throw in the bin without a second thought. This is despite the fact that there is more surface area (and arguably more work in) those 12 small prints than in one big one. Which brings us back, in rather an uncomfortable fashion, to the Precious Object and to whether Precious Objects have anything whatsoever to do with art. **AP**

'A big, well-made print is somehow more of a waste than a dozen small prints'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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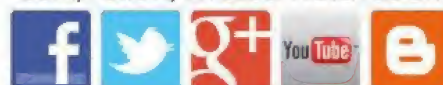
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